DOCUMENT RESUME

ED 226 109 CE 034 527

AUTHOR Citro, Constance F.; And Others
TITLE Results from a National Survey of Crafts Membership Organizations. Final Report.
INSTITUTION Mathematica Policy Research, Washington, DC.
SPONS AGENCY National Endowment for the Arts, Washington, D.C.
PUB DATE 5 Jun 79
CONTRACT NEA-PC-77-39
NOTE 292p.; For related documents see CE 034 528 and CE 034 530.
PUB TYPE Reports - Research/Technical (143)

EDRS PRICE MF01/PC12 Plus Postage.
DESCRIPTORS Adults; Clubs; *Craft Workers; Enrollment; *Group Membership; *Handicrafts; National Surveys; Organizational Effectiveness; *Organizations (Groups); *Organization Size (Groups); *Participant Characteristics; Research Design; Research Methodology

ABSTRACT

As a beginning step in research on the number, kinds, and characteristics of craftspersons ("crafts-artists") in the United States, a study was made of crafts organizations and their memberships. The survey was conducted to gather information that would permit designing a cost-effective and representative sample survey of individual crafts-artists belonging to organizations and to provide a descriptive picture of the full range of crafts membership organizations and their role in the crafts world. A questionnaire was designed and sent to a preliminary list of 2,400 supposed crafts membership organizations. After elimination of respondents who were not from crafts membership groups, about 1,200 authentic organizations were identified. From these, 947 completed the questionnaires. As a result of the survey, it was estimated that about 375,000 craftspersons live in the United States, with a large proportion located in the East-North-Central region and a smaller proportion in the Pacific region. Findings show that more than 60 percent of the organizations are general crafts organizations, while of those whose members work in the same medium, nearly two-thirds are organizations of fiber artists. Fiber is the primary medium of 38 to 48 percent of the groups. Other media vary by geographical areas of members. Crafts membership organizations are small, averaging about 90 members with only 3 percent of the organizations having 2,000 or more members. Based on the information gained in this survey, recommendations were made to conduct a national survey of individual craftspersons; factors to be considered include geographic area, media in which persons work, organization membership size, sample size, and sample selection. (KC)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED226109

PC 77-39

FINAL REPORT

RESULTS FROM A NATIONAL SURVEY OF CRAFTS MEMBERSHIP ORGANIZATIONS

by

Constance F. Citro
Penelope Engel
Audrey McDonald

June 5, 1979

Submitted to:

Division of Research
National Endowment for the Arts
Washington, D.C.
Contract No. NEA PC-77-39

Submitted by:

Mathematica Policy Research, Inc.
Suite 416
2101 L Street, N.W.
Washington, D.C. 20037

CE 034 527

U.S. DEPARTMENT OF EDUCATION
NATIONAL INSTITUTE OF EDUCATION
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

This document has been reproduced as received from the person or organization originating it.

Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official NIE position or policy.

ACKNOWLEDGMENTS

Completion of the 1978 national survey of crafts membership organizations and preparation of this report were made possible by the hard work of many people. Lois Blanchard was the original Survey Manager for the project and designed the questionnaire and other mailing pieces used. Audrey McDonald ably assumed management of the survey in mid-stream, while Jewel Moran served as Survey Director. Kunmi Kim programmed the SPSS cross-tabulations that formed the basis for analyzing the survey results. Diane Lichtman and Tamara Gardner developed the survey master mailing list from several source directories and contributed to the typing of the final report. Joan Spade, Cheryl America, Connie Blango, Marie Roberts, and Gale Maynard shared the typing load.

The authors would like to acknowledge the assistance in every phase of the project of several persons who served as consultants. These included Eudorah Moore, director of California Design, Inc., and currently Crafts Coordinator for the National Endowments for the Arts; Norman Worrell, consultant with Norman Worrell, Associates; Harriette Anderson, former president of the Virginia Crafts Council and craftsperson; Rima Schulkind, potter; and Jane Shenker, potter. Arthur Winer, Director of the Marietta College Crafts Directory, made available the updated directory mailing list that was a primary source for the survey master list. Finally, Tom Bradshaw of the Arts Endowment staff gave effective and helpful oversight to the project and undertook the large job of developing a workable coding scheme for the handwritten media entries of respondents to the crafts membership organizations survey.

CONTENTS

ACKNOWLEDGMENTS ii

LIST OF TABLES v

LIST OF FIGURES viii

I. INTRODUCTION AND SUMMARY 1

Organization of the Report 2
Conduct of the Crafts Membership Organizations Survey 3
An Updated Estimate of Craftpersons 5
Recommendations for the Sample Survey of Craft Organizations Members 8
Characteristics of Crafts Membership Organizations in the United States Today 12

II. CONDUCT OF THE SURVEY 21

Introduction 21
The Starting Point--Developing an Initial Master List 23
Refining the Master List During the Survey 28
Designing the Survey Questionnaire and Other Mailing Pieces 30
Mailing the Questionnaire and Follow-up Procedures 33
Response Rates at the Conclusion of the Survey 38
Processing the Data 39
How Representative is the Sample? 43

III. AN UPDATED ESTIMATE OF CRAFTSPERSONS; DESIGN FOR A SURVEY 58

Introduction 58
The Planning Study Estimation Methodology in Review 59
Estimating Craftpersons From the Crafts Membership Organizations Survey 66
Comparing the Survey and Initial Planning Study Findings . . . 70
Designing a Sample Survey of Crafts Organization Members . . . 81
Stratification 82
Overall Sample Size 92
Composition of the Crafts-Artists Sample 96
Sampling Organizations in the First Stage 101
Sampling Craftspersons for the Second Stage 106

CONTENTS (continued)

IV. CRAFTS MEMBERSHIP ORGANIZATIONS IN THE UNITED STATES TODAY: A PROFILE 111

Introduction 111
Membership of Crafts Associations 114
Organizational Characteristics of Craft Groups 142
Developmental and Environmental Characteristics of Crafts Membership Organizations 161
An Overview of Crafts Membership Organizations in the United States Today 177

APPENDICES 189

A A-1

B B-1

C C-1

D D-1

E E-1

F F-1

G G-1

H H-1

LIST OF TABLES

I-1. Percent Distribution of Estimated Crafts Organizations and Member Crafts-Artists by Region and Division 14

II-1. Percent of Crafts Membership Organizations Survey Master List Response Types by Title Code 45

II-2. Calculation of Estimated Number of Crafts Membership Groups Among Nonrespondents within Title Categories 47

II-3. Respondents, Nonrespondents, and Completions by Division 48

III-1. Distribution of Crafts Membership Organizations and Organization Members from ACC Directory, by Region and Division 61

III-2. Distribution of Initial Planning Study List of Crafts Membership Organizations by Region and Division 63

III-3. Percent Distribution of Estimated Crafts-Artists by Region and Division from the Crafts Membership Organizations Survey and the Initial Planning Study Phase 71

III-4. Comparison of Survey Results to Initial Planning Study Phase 74

III-5. Percent Distribution of Crafts Membership Organizations by Size Class (Number of Members): Survey Results Compared to 1975 ACC List 77

III-6. Percent Distribution of Crafts Membership Organizations by Years in Existence: Survey Compared to 1975 ACC List 79

III-7. Percent Distribution of Major Media Categories Mentioned by Crafts Membership Organizations by Order of Listing 88

III-8. Approximate Estimates of Craftspersons Working in Each Major Medium 90

III-9. 95 Percent Confidence Intervals for Estimates of Subgroups of Craftspersons Based on Alternative Sample Sizes 94

III-10. 95 Percent Confidence Intervals for Estimates of Categories of Craftspersons Subgroups Based on Alternative Sample Sizes 97

III-11. Alternative Samples of Craftspersons Showing Sampling Fractions for Media Types and 95 Percent Confidence Intervals (CI) for Estimates of Each Type and Estimates of 10 Percent Categories of Each Type 98

LIST OF TABLES (continued)

IV-1. Percent Distribution of Single-Medium Responses and First and Second Listings of General Groups of Broad Media Categories, U.S., 1978 123

IV-2. Percent Distribution of National Craft Organizations and Organizations in Each Division by Membership Size 127

IV-3. Percent Distribution of National Crafts Organizations and Organizations in Each Division by Membership Size 131

IV-4. Percent Distribution of Crafts Organizations in Each Primary Medium Category by Membership Size 133

IV-5. Percent of National Crafts Membership Organizations and Organizations in Each Division Involved in Specified Activities in 1977 . 134

IV-6. Percent of Crafts Membership Organizations in Each Primary Medium Category Involved in Specified Activities in 1977 136

IV-7. Percent of Crafts Membership Organizations in Each Membership Size Class Involved in Specified Activities in 1977 138

IV-8. Percent of National Crafts Membership Organizations and Organizations in Each Division that are Incorporated, Nonprofit, Have Paid Personnel, and Own and/or Rent Facilities 142

IV-9. Percent of Crafts Membership Organizations in Each Primary Medium Category that are Incorporated, Nonprofit, Have Paid Personnel, and Own and/or Rent Facilities 143

IV-10. Percent of Crafts Membership Organizations in Each Membership Size Class that are Incorporated, Nonprofit, Have Paid Personnel, and Own and/or Rent Facilities 144

IV-11. Percent of National Crafts Membership Organizations and Organizations in Each Division Receiving Support in 1977 from Specified Sources 148

IV-12. Percent of Crafts Organizations in Each Membership Size Class by Number of Funding Sources 150

IV-13. Percent Distribution of National Crafts Membership Organizations and Organizations in Each Division by Expenditures in 1977 153

LIST OF TABLES (continued)

IV-14. Percent Distribution of Crafts Membership Organizations in Each Primary Medium Category by Expenditures in 1977 154

IV-15. Percent of Crafts Membership Organizations in Each Membership Class by Years in Existence 163

IV-16. Percent of Crafts Membership Organizations in Each Years of Existence Category Involved in Specified Activities in 1977 164

IV-17. Percent Distribution of Crafts Membership Organizations in Each Division by Local-State-Regional Membership 167

IV-18. Percent Distribution of Crafts Membership Organizations in Each Primary Medium Category by Geographic Dispersion of Members 169

IV-19. Percent Distribution of Crafts Membership Organizations in Each Membership Size Class by Geographic Dispersion of Members 170

IV-20. Percent Distribution of Crafts Membership Organizations Engaged in Activities by Whom Intended for, U.S. 171

IV-21. Percent of Crafts Membership Organizations Reporting Each Purpose and/or Activity Category by Congruence of Purpose with Activity . . 175

LIST OF FIGURES

I-1. Percent Distribution by Broad Media Category of Single-Medium and First and Second Listings of General Media Craft Groups, U.S., 1978. 16

II-1. Response and Completion Rates to the Nationwide Survey of Crafts Membership Organizations 40

II-2. Response Rates and Revised Completion Rates for Divisions 49

II-3. Distribution of Revised Completion Rates by State 50

II-4. Spring vs. Fall Respondents Compared: Percent Distribution by Geographic Division. 53

II-5. Spring vs. Fall Respondents Compared: Percent Distribution by Title Code 54

II-6. Spring vs. Fall Respondents Compared: Percent Distribution of Spring and Fall Single-Medium and General Groups by Media Category 56

III-1. Calculation of First-Cut Survey Estimates of Craftspersons by Division, Based on Number of Organizations by Size 68

III-2. Calculation of Final Survey-Based Estimates of Craftspersons by Division 69

III-3. Recommended Stratification to Use in Selecting Organizations for the First-State "C" Sample 104

III-4. Obtaining a Sample of 10,000 Crafts Organization Members 107

III-5. Obtaining a Sample of 5,000 Crafts Organization Members 108

IV-1. Percent Distribution of Estimated Total Crafts Membership Organizations by Region and Division 115

IV-2. Distribution of Estimated Total Crafts Membership Organization by State 117

IV-3. Percent Distribution by Geographic Division of Estimated Crafts Membership Organizations, Estimated Crafts-Artists, and Working-Age Population 119

IV-4. Percent Distribution of Crafts Membership Organizations by Specific Versus General Media Focus and Number of Media Listed by General Groups, U.S., 1978 121

(continued)

LIST OF FIGURES (continued)

IV-5. Percent of National Crafts Membership Organizations and Organizations in Each Division Oriented to a Single Craft Medium 126

IV-6. Percent Distribution of Crafts Organizations by Membership Size, U.S., 1978 130

IV-7. Percent of National Crafts Membership Organizations in Each Division Having a Jury Requirement for Some or All Members 139

IV-8. Percent Crafts Membership Organizations in Each Primary Medium Requiring Jurying of Work for Some or All Members . . . 141

IV-9. Percent Distribution of Crafts Membership Organizations by Expenditures in 1977, U.S. 152

IV-10. Percent Distribution of Crafts Membership Organizations by Number of Serious Problems, U.S., 1978 157

IV-11. Percent of Crafts Membership Organizations Reporting Specified Serious Problems, U.S., 1978 159

IV-12. Percent Distribution of Crafts Membership Organizations by Years in Existence, U.S., 1978. 162

IV-13. Percent Distribution of Crafts Membership Organizations by Geographic Dispersion of Members, U.S., 1978. 167

IV-14. Percent of Crafts Membership Organizations Stating Specified Purposes, U.S., 1978 174

CHAPTER I

INTRODUCTION AND SUMMARY

> Given the popularity of crafts activities in the United States today, it is astonishing how little we know about the crafts world in a comprehensive way. We do not know how many [craftspersons there] are working on a professional basis. We do not know [their] geographic distribution . . . or their preferred media and techniques . . . . Similarly, we know very little about the activities of the various crafts-supporting institutions.[1]

The National Endowment for the Arts contracted in the spring of 1976 with Mathematica Policy Research, Inc. (MPR) to conduct a planning study for a survey of craftspersons and crafts-supporting institutions that would fill the knowledge gap identified in the opening statement. A report delivered by MPR in January 1977 recommended that the Endowment focus on professional crafts-artists who sell or exhibit their work and presented preliminary estimates of the number belonging to organizations for the country as a whole and in each geographic division.[2] The report indicated that the only practical means of reaching a representative sample of craftspersons, given their small number, was through membership rosters of organizations to which they belong or other sources of mailing lists. The report recommended that the planning study be extended to conduct a survey of crafts membership organizations. The survey would have a two-fold purpose: to gather key information that would permit designing a cost-effective and representative sample survey of individual crafts-artists belonging to organizations; and to provide a descriptive picture

---

[1] National Endowment for the Arts, To Survey American Crafts: A Planning Study, by Constance F. Citro, Research Division Report #2 (Washington, D.C., July 1977), p. 1. This paper is a condensation of Diana Zentay and Constance F. Citro, A Planning Study for a National Survey of the Craft Arts (Washington, D.C.: Mathematica Policy Research, January 1977).

[2] The terms "craftsperson" and "crafts-artist" are used interchangeably in this report.

never before obtained of the full range of crafts membership organizations and their role in the crafts world.

The Endowment accepted this recommendation and contracted with MPR in the fall of 1977 to carryout a nationwide survey of crafts membership organizations as the second phase of the planning study. The national crafts membership organizations survey was completed at the end of 1978, with responses obtained from almost 950 organizations, or close to 80 percent of the total. This report documents the survey results, describing what has been learned about crafts membership organizations themselves and recommending design alternatives for a subsequent survey of individual craftsperson members belonging to organizations.

ORGANIZATION OF THE REPORT

Following the introductory chapter, which gives the background leading up to the crafts membership organizations survey and summarizes the body of the report, are three chapters and a series of appendixes. Chapter II describes the procedures used to conduct the survey, problems encountered along the way, and the response obtained. Chapter III is oriented to what was the major purpose of the survey from the perspective of the Arts Endowment, namely to permit designing a cost-effective survey of professional craftspersons belonging to organizations. This chapter develops revised estimates of craftspersons in the United States based on the information obtained from the survey and presents detailed design alternatives for the individual crafts-artists survey. The last part of the report, chapter IV, focuses on the respondent organizations themselves, profiling their characteristics from the survey data. Appendixes bound in with the report include reproductions of the questionnaire and other mailing pieces.

CONDUCT OF THE CRAFTS MEMBERSHIP ORGANIZATIONS SURVEY

Chapter II of this report describes how MPR designed and carried out the national survey of crafts membership organizations commissioned by the Arts Endowment. The design called for a complete census of all known organizations, rather than a sample survey per se. Information was required from the full range of organizations for developing a representative design for the subsequent survey of their membership and also to permit the Endowment to further an interest in expanding the range of its contacts with organizations, including smaller, local groups.

Mail survey procedures were used rather than telephone or personal interviews to keep costs low. Every effort was made to design a simple and easy-to-answer questionnaire and to use follow-up procedures that would increase the response rate to the greatest extent possible. A master mailing list, totalling over 2,400 names, was developed from directories and reviewed for completeness by knowledgeable craftspersons serving as consultants on the project. From their organization titles, it was surmised that a number of these groups might consider themselves related to the arts rather than crafts and that still an additional number might not be membership organizations per se (for example, shops, educational institutions, or museums). Rather than excluding any of these groups simply on the basis of their name, it was decided to retain all addresses in the first mailing and let survey respondents eliminate themselves from the field of study.

All groups on the master mailing list were sent an advance letter from the Arts Endowment in early May to inform them of the survey and to ask them to respond via a postcard with address corrections or to ask to

be taken off the list because they were not a crafts membership group. The questionnaire was mailed shortly thereafter with a followup mailing after several weeks to nonrespondents. By early July, the response rate was less than 60 percent, far short of the complete census hoped for. A third mailing to nonrespondents was delayed until October on the assumption that many crafts membership groups might not be in operation over summer vacations and that response should improve after Labor Day.

The end result of the survey effort was that 78 percent of the original mailing list plus additions to the list received from responding crafts membership organizations and other sources either sent in a completed questionnaire or indicated that they were not a crafts membership group. (This figure excludes mailing pieces returned as undeliverable by the post office.) The completion rate per se, or the percent of the universe of crafts membership groups, excluding those "not craft" groups asking to be dropped, that completed a questionnaire was just over 65 percent. However, further analysis estimated the true completion rate to be almost 78 percent as well, on the not unreasonable assumption that many nonrespondents are not in the universe of crafts membership organizations. These figures represent a high response rate for a mail survey, although, not a complete census by any means. Further analysis in chapter II of the geographic distribution of the responding crafts membership organizations, and comparison of the answers to a number of items of those groups sending in a questionnaire before the third mailing versus those who did not respond until fall, indicates that the 947 completed questionnaires are representative of the total estimated universe of about 1,200 crafts membership organizations.

AN UPDATED ESTIMATE OF CRAFTSPERSONS

The first half of chapter III describes an updated estimate of the number and geographic distribution of craftspersons belonging to organizations in the United States as of 1978, based on information obtained from the crafts membership organizatons survey. This estimate is compared for reasonableness to the cruder estimates developed in the first phase of the planning study. A reliable estimate of both the total number of craftspersons and their location by geographic area is essential for the design of a representative sample of individual crafts-artists for subsequent survey.

The initial phase of the planning study produced a range of estimates of craftspersons belonging to organizations in the United States as of 1976--the high estimate was about 350,000 craftspersons and the low estimate about 250,000. The updated estimate based on the results of the crafts membership organizations survey comes to about 375,000, or somewhat

The three estimates developed in the initial phase of the planning study started from an estimated number of about 1,700 crafts membership organizations in the United States. Information on membership size of about 250 organizations listed in the ACC directory, Contemporary Crafts Marketplace, was used to extrapolate from the number of organizations to the number of persons belonging to them. An adjustment was made to eliminate doublecounting due to multiple organization memberships, based on a crosscheck of membership lists for about two dozen organizations against the mailing list of the American Crafts Council. One estimate of craftspersons (the highest) used national average membership size and percent membership overlap figures applied to the number of organizations in each geographic division; another used division-specific membership size and overlap information; and a third (the lowest) made a further adjustment on the hypothesis that the ACC

directory included a disproportionate number of the larger-sized groups (those with over 500 members).

The updated estimate of craftspersons for the nation, totalling 375,000, and division estimates from the survey were built up using the same basic approach as the procedures that produced the mid-range and lowest of the first-phase planning study estimates. Where one must look to explain the differing figures is in the actual data used. Some data elements were the same; notably, the estimates of organiztional overlap derived for the initial planning study phase were used in constructing the survey-based figures as well. The survey produced, however, a different estimate of the number and geographic distribution of crafts membership organizations, which are the building blocks for the craftsperson estimates, and a differing picture of their membership size.

The survey estimated a smaller number of crafts membership organizations in the United States than the initial phase of the planning study--1,218 groups total compared to 1,692. The survey also showed a much larger proportion in the East North Central area and a considerably smaller proportion in the East South Central division. The smaller estimated universe figure is based on an intensive effort to determine the status of each organization on the master mailing list. It requires only the not unreasonable assumption that those groups still not nonresponding include the same proportion of "not craft" organizations that should be eliminated from the universe as the respondent groups. The first-phase planning study list, in contrast, undoubtedly included many "not craft" groups that could not be weeded out in the absence of a survey. The geographic area differences are similarly explainable by virtue of the fact that the East North Central area turned out to have a much higher proportion of craft to "not craft"

groups and the East South Central area a much lower proportion than the average for the country.

Additionally, there is some evidence that the rate of formation of new crafts membership groups may be declining--the survey showed that almost twice as many of the organizations completing questionnaires were organized five to nine years ago as were formed in the immediately preceding four-year period. Thus, a true drop in the universe of crafts membership organizations may have occurred as well as an improved estimate made possible by the survey.

The overall effect of a smaller estimated number of crafts membership organizations would be to lower the estimated number of craftspersons, other factors being equal. The reason why the survey estimate instead is higher than any of the first-phase planning study totals is that the survey registered a considerable increase in membership size. Average membership of regional, state, and local organizations listed in the ACC directory used in the initial phase of the planning study was 194 craftspersons; the average for respondents to the survey with a regional, state, or local membership was 299. (The average for all groups in the survey is over 400 members.) In addition, there were more national organizations responding to the survey than included in the first-phase planning study data.

The discussion in chapter III evaluating the survey estimate of the number of crafts membership organizations and the number of individuals belonging to them is quite lengthy, but necessarily so. It is crucial to the design of a representative sample of organization members to have a reliable universe estimate. There are undoubtedly still weaknesses in

the survey figures. The estimate of 1,218 organizations excludes all undeliverables, which may be open to question. The estimate of craftspersons does not improve upon the initial planning study phase in one important dimension, namely in using the same very crude estimates of multiple memberships. Nevertheless, the careful procedures used to conduct the survey resulted in up-to-date information from a large representative sample, justifying confidence in the new estimates of organizations and their craftsperson members.

RECOMMENDATIONS FOR THE SAMPLE SURVEY OF CRAFTS ORGANIZATION MEMBERS

The second portion of chapter III presents more detailed recommendations for the design of the subsequent survey of members of crafts organizations than outlined in the report of the initial planning study phase. That report basically recommended a two-stage stratified sample design for the individual crafts-artists survey. In the first stage, a sample of the universe of organizations would be designated from which to request membership lists. Prior to selection, the organizations would be stratified, that is, divided into groups according to characteristics believed critical to obtaining a representative membership sample, and a sample of organizations selected from each of the groups or strata. Then, in the second stage, a sample of craftspersons would be selected from the membership lists supplied by the specified organizations and sent the individual craftspersons survey questionnaire via mail.

Based on what has been learned from the just-completed survey of organizations, specific recommendations are made for the design of the survey of crafts-artist members. The discussion first reviews recommended

stratifiers to include in the first-stage and second-stage sample designs and whether or not disproportionate sampling of certain strata is required for reliable analysis of the survey results.

Geographic division of the country should be used to stratify the first-stage and second-stage samples, so that all areas of the country are adequately represented. Disproportionate sampling is not required, as crafts organizations and their members are broadly dispersed among divisions.

Media in which members work should also be included as a stratifer to represent this key dimension central to the self-definition of crafts-artists. Approximate estimates of the number of crafts-artists working in each major media category were developed from responses to the organizations survey listing up to five media of members in order of popularity. Average membership size figures were applied to thses data together with factors reflecting assumptions about the proportion of organization members working in a medium depending on whehter it was listed first, second, third, and so on. The resulting rough estimates show that crafts-artists are distributed very unevenly among the major media types--fiber artists are estimated to account for almost 45 percent of crafts organization members, while paper artists are estimated to account for less than 1 percent. Oversampling of the smaller media groups will be required for reliable analysis.

Finally, it is recommended that membership size be taken into account in the survey design. A very small number of large-size groups account for a disproportionate number of crafts-artists. These groups should be represented in the first-stage sample such that the pool of craftspersons obtained for sampling in the second stage is not smaller than expected.

Prior to recommending sampling fractions for each stratifier, the discussion considers the overall sample size that makes sense for the individual craftspersons survey. Taking into account cost and reliability concerns, it appears that the sample size should fall within a range of 5,000 to 10,000 cases.

If resources permit, it is recommended that a sample of 10,000 cases be selected that oversamples craftspersons belonging to organizations listing leather and paper as media in which their members work (each of these media types accounts for less than an estimated 2 percent of total crafts-artists). All other media types in this design would be sampled at a smaller fraction. If funding is more limited, then a minimum sample size of 5,000 is recommended. For this sample size, it is suggested that leather and paper artists have the largest sampling fraction as before, but that craftspersons belonging to organizations that list metal, wood, glass, "other" media, or multi-media as their primary medium also be oversampled, while craftspersons belonging to organizations oriented to fiber and clay would be sampled at the smallest fraction. This design is more complex, but a simpler design with an overall sample size of only 5,000 produces a greater range of reliability for estimates of each media category than appears desirable.

Lastly, procedures are outlined for stratifying and drawing samples of organizations in the first stage from which to request membership lists and then for drawing a representative sample of members in the second stage to be mailed questionnaires. The steps recommended are geared to obtaining either a sample of 10,000 craftsperson cases using the simpler design with two sampling fractions for media categories or a sample

of 5,000 cases based on three sampling fractions. Weighting procedures to permit universe estimates from responses to the survey are also reviewed.

The discussion of recommended sample sizes and sampling fractions for the individual crafts-artists survey is illustrative. Obviously, other alternatives within the ranges outlined are possible. It is strongly recommended that the final design be kept as simple as possible, while recognizing the need to obtain sufficient cases for reliable analysis of the very small media subgroups.

The report of the initial planning study phase provides additional recommendations for the conduct of the survey of crafts-artists selected from the second-stage sampling. The recommendation is for a mail survey that is conducted in increments, if possible. There is much to learn about individual crafts-artists. It may not be efficient to design a lengthy questionnaire and send it to a large sample. Respondents are apt to balk and fail to send back a completed form, resulting in a response rate that is too low for reliable analysis. Moreover, the replies to certain items may turn out to be uninteresting or unimportant.

It is suggested that a "screening" survey be conducted first of the full second-stage sample. The questionnaire would contain general questions on significant facets of craftspersons' lives and work. The purposes of this initial survey would be to provide a broad-range, descriptive picture of crafts-artists in America, not now available, and to point up subject areas or particular groups of craftspersons that merit more-in-depth attention. The next increment would include questionnaires that ask for much more detailed information on a given subject area or from particular subgroups that would, in each case, be administered to small

subsets of the original sample. An alternative is to design a single questionnaire that contains clear skip logic, so that respondents can quickly by-pass sections that are not relevant to their circumstances.

It should be stressed that the information gained from the survey of crafts-artists will be only about those persons who have affiliated with crafts membership organizations. The survey findings will not necessarily apply to craftspersons who do not belong to organizations, particularly those belonging to special groups, such as Native Americans, ethnic craftspersons, and the Amish. Nevertheless, having surveyed first crafts associations and then the craftspersons belonging to them, the Endowment for the Arts will have gone a long way toward building a comprehensive picture of crafts activity in the United States today. With the knowledge gained from these surveys, the Endowment will be better able to embark upon effective surveys of other groups of craftspersons and of the many institutions and organizations that are part of the complex and varied world of crafts.

CHARACTERISTICS OF CRAFTS MEMBERSHIP ORGANIZATIONS IN THE UNITED STATES TODAY

On the basis of the responses of 947 crafts membership organizations to the survey questionnaire, it is now possible to provide descriptive information as to where crafts groups are located, what media their members work in, how big they are and how long they have been in existence, the activities they undertake, where members come from and how they are accepted, as well as information about their funding and expenses, their organizational structure, staffing, facilities, and problems. The detailed survey results on these topics are presented in chapter IV, organ-

ized under the headings of membership, organizational structure, and developmental and environmental characteristics of crafts membership organizations. A summary of the more salient findings follows.

There are an estimated 1,218 crafts membership organizations in the United States today and an estimated 375,000 crafts-artists belonging to these organizations. Table I-1 shows the percent distribution of organizations and crafts-artists by the four regions and nine divisions of the country, as these areas are defined by the U.S. Bureau of the Census.[1] The East North Central division accounts for the largest share of crafts organizations and member crafts-artists, followed by the Pacific division. The proportions for these divisions are in line with their share of the total adult working-age population. The New England and East South Central states, in contrast, have larger, and the South Atlantic and Middle Atlantic states smaller, proportions of crafts-artists relative to their share of all persons age 18 to 64.

In answer to a survey question asking whether the organization was oriented to a single, specific craft medium or whether it was a general crafts organization, over 60 percent of respondents indicated the latter. Of groups whose members all work in the same medium, nearly two-thirds are organizations of fiber artists such as weavers, embroiderers, or quiltmakers. Organizations with a national or international membership are predominantly single-medium groups; while the reverse is true for organizations drawing their membership from a region, state, or locality. Among general groups,

---

[1] Statistics are presented in this report by regions and divisions and not by individual states. On average, the sample of survey respondents includes less than 20 crafts membership organizations per state which is not a sufficient number to permit meaningful categorization by other variables.

TABLE I-1

PERCENT DISTRIBUTION OF ESTIMATED CRAFTS ORGANIZATIONS AND MEMBER CRAFTS-ARTISTS BY REGION AND DIVISION

Region and Division	Percent Estimated Organizations[a]	Percent Estimated Crafts-Artists[b]
Northeast	22.1%	27.7%
New England (CONN, ME, MASS, NH, RI, VT)	10.1	14.7
Middle Atlantic (NJ, NY, PA)	12.0	13.0
North Central	25.4	21.9
East North Central (ILL, IND, MICH, OHIO, WISC)	18.1	17.0
West North Central (IOWA, KAN, MINN, MO, NEB, ND, SD)	7.3	4.9
South	30.3	28.4
South Atlantic (DEL, DC, MD, FLA, GA, NC, SC, VA, WVA)	12.5	9.9
East South Central (ALA, KY, MISS, TENN)	9.9	10.8
West South Central (ARK, LA, OKLA, TEX)	7.9	7.7
West	22.2	22.0
Mountain (ARIZ, COLO, IDAHO, MONT, NEV, NM, UTAH, WY)	8.9	5.1
Pacific (AK, CALIF, HAW, ORE, WASH)	13.3	16.9
TOTAL	100.0	100.0

[a]See Chapter II for development of universe estimate of 1,218 crafts membership organizations used as the base for the percentages in this column.

[b]See Chapter III for development of estimate of 305,893 crafts-artists identifiable by geographic area used as the base for the percentage in this column. Another 68, 965 persons are estimated to belong to organizations with a national or international membership, as apposed to regional, state, or local.

clay was listed first as the most popular medium of members by the largest number.[1] Figure I-1 shows the percent distribution by the nine major media categories coded from hand-written entries on the questionnaire of responses by single-medium groups and the first and second mentions by general groups.

The analysis in chapter IV uses a derived variable identifying the "primary medium" of respondents based on the first-mentioned medium of general groups and the specific medium of single-medium groups. Fiber is the primary medium of 42 percent of crafts membership organizations, with clay accounting for another 40 percent. Metal, wood, and "other" media are each the primary medium of about 4 to 6 percent; while glass, leather, paper, and multi-media are each the primary medium of 2 percent or fewer of crafts membership organizations.

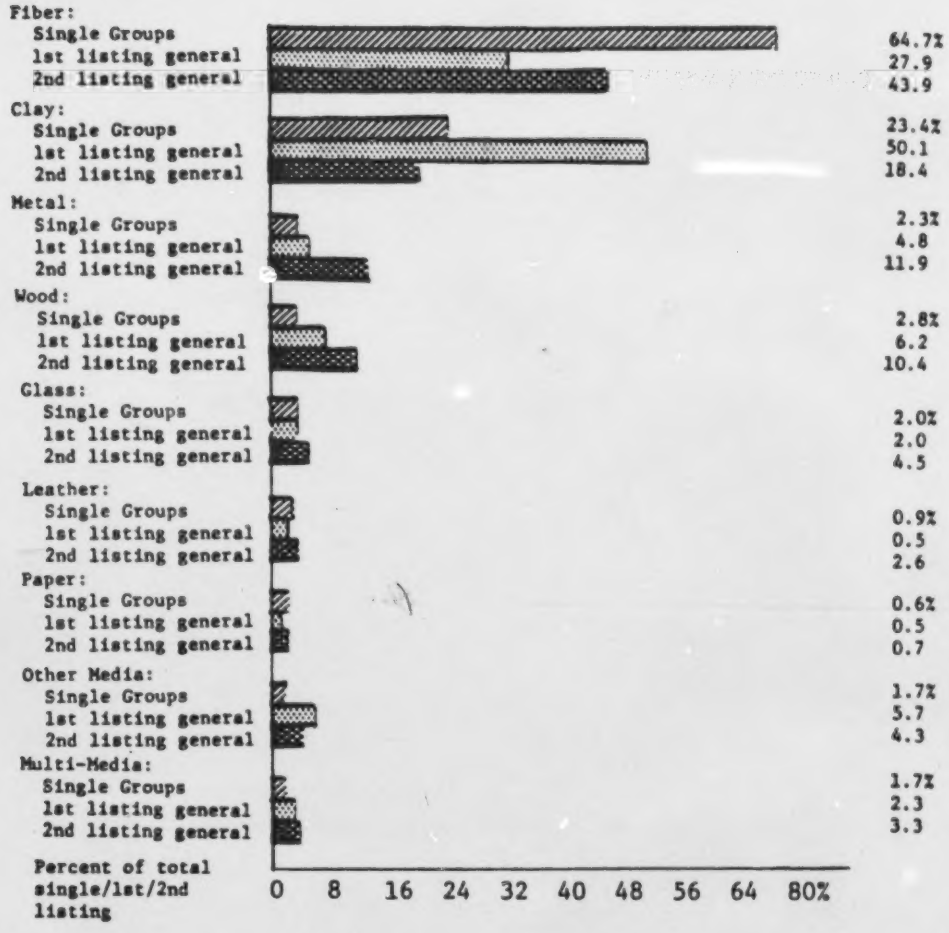
Fiber is the primary medium of 38 to 48 percent of crafts membership groups in every geographic division except the West South Central states and New England, where fiber is less often mentioned. Clay crafts, conversely, are the primary medium of almost half the organizations in the West South Central area and of 35 to 45 percent of organizations in all other divisions except the West North Central, where this category is less often mentioned. Both fiber and clay are the primary medium for smaller proportions of groups with a national or international membership than of regional, state or local groups.

---

[1]Respondents for single-medium groups were asked to write in the medium on the questionnaire, while respondents for general groups were asked to write in up to five media in which they knew members worked, listing first the medium most popular among the members, then the second-most popular medium, and so on. Staff of the Arts Endowment developed a coding scheme to classify the handwritten media responses into nine broad categories and over seventy different detailed subcategories.

FIGURE I-1

PERCENT DISTRIBUTION BY BROAD MEDIA CATEGORY OF SINGLE-MEDIUM AND FIRST AND SECOND LISTINGS OF GENERAL MEDIA CRAFT GROUPS, U.S., 1978



KEY: Single Medium Groups (No. = 351).
General Groups Listing Medium First (No. = 563).
General Groups Listing Medium Second (No. = 538).

NOTE: Percentages add up to 100 for single-medium groups, first listings of general groups and second listings of general groups. The "Other Media" category includes media such as plastic, ivory, candles, egg decor, bread, and so on; the "Multi-Media" category includes such items as dolls and toys, clothing, nature crafts, beach crafts, and so on. See Appendix H.

Metal is the primary medium of more crafts membership organizations in the Mountain states than elsewhere, but is totally absent as a primary medium from the West North Central area. Wood groups are particularly numerous in the East South Central division, while leather is the primary medium of more organizations in the West North Central division than elsewhere.

Crafts membership organizations are small in membership size on average--the median number of members is 91 and only 3 percent have 2,000 or more members. Those organizations that draw their members from the nation as a whole and those located in New England and the Pacific divisions are larger on average than those located elsewhere.

The survey showed that exhibiting and marketing of crafts and the provision of crafts workshops are the most prevalent activities undertaken by crafts membership groups. Of much lesser importance were social functions. Leather groups are noted for involvement in very few activities; wood and "other" media goups more often have publications. National groups include the highest proportion involved in publications and the lowest proportion involved in sales. Marketing activities are more prevalent in New England, and workshops are particularly popular in the Middle Atlantic states.

The requirement of successful jury review as a prerequisite to membership is imposed by only a small portion of crafts membership groups. Only 30 percent require jury approval of new members. New England has the largest proportion of groups (45 percent) which impose a jury requirement, followed closely by the South Atlantic states, with 30 percent. The West South Central division has the smallest proportion of groups (only

10 percent) imposing a jury review. Metal groups are noted for having the most stringent admissions rules; and leather, multi-media, and "other" media have the most open membership policies.

In examining various organizational aspects of crafts membership groups, in general, they are non-profit, low-budget operations perceiving themselves as having few serious problems. Specifically, the survey results indicate that over 60 percent of crafts membership organizations are incorporated and that 85 percent of the latter are non-profit, tax-exempt groups. Only one-third of crafts membership organizations have paid officers or staff; only 20 percent own facilities; and less than one-third spent more than $10,000 in 1977. The majority of crafts membership groups receive funding from only one or two sources. The findings generally show that the larger the group's membership size, the more likely it is to have paid personnel, own facilities, and spend more dollars.

Few crafts membership organizations perceive themselves as having many problems. Nearly half, in fact, reported having only one or two problems. Inadequate funds and inadequate display or storage space were the problems mentioned most frequently.

The current stock of crafts membership organizations has been in existence for some time--85 percent are over five years of age, and the majority are at least ten years old. The services they provide and the activities they engage in are frequently open to the general public, although most groups reserve their social functions and publications for members only. Almost 63 percent report drawing their members primarily

from a local area. Another 20 percent report their members come from within a single state. Only 8 percent of crafts organizations draw membership from all areas of the country.

Analysis of the coincidence of stated purposes and actual execution of those purposes shows the highest congruence in the areas of training, marketing, and social functions--less than 10 percent of crafts membership groups stated training or social functions as a main purpose of the organization but did not carry out such activities in 1977, and only 20 percent did not carry out marketing activities in support of a stated purpose. However, 41 percent had a purpose of providing information on crafts to members but did not carry out such activities.

Despite the small scale of their operations and the evidence that crafts membership groups have found it easier to help members exhibit or sell their work than upgrade their knowledge, crafts membership organizations in the United States today appear to be thriving. They carry on a wide range of activities and report few serious problems. It is true that crafts membership organizations are more important in some areas of the country and for some kinds of crafts-artists--in terms of the media they work in--than for others. There also seems to be evidence that a "boom" period of formation of new crafts membership groups occurred five to ten years ago and that, currently, the organized crafts workd is in a period of consolidation rather than rapid expansion.

The extent to which the latter statement is true can only be tested by further study of crafts membership organizations. Chapter IV presents recommendations for further research that more rigorously analyzes

the data collected in the national survey of crafts membership organizations than was possible in the current report. Also recommended is a research program to develop explanatory models for understanding attributes and behavior patterns of crafts membership organizations. Full testing of such models will require additional longitudinal and comparative data than obtained in this initial survey.

What has been learned from the survey about individual crafts-artists belonging to organizations and the implications for design of a cost-effective survey of a sample of organization members is fully discussed in chapter III. It will be instructive in that survey to look at the other side of the coin to learn the views of individual crafts-artists regarding the role of organizations in helping them realize their goals and needs related to work in crafts.

CHAPTER II

CONDUCT OF THE SURVEY

INTRODUCTION

The two major purposes of the national survey of crafts membership organizations governed the design and implementation of the survey effort through every phase of the project. These purposes, to recapitulate, were: (1) to obtain descriptive information not previously available depicting the full range of crafts membership organizations and their role in the crafts world; and (2) obtain key information about the characteristics of the organizations' members to permit designing a representative sample of individual crafts-artists for study in a subsequent effort. The Arts Endowment viewed the latter purpose as of paramount importance. The priority accorded to the design of the crafts-artists survey had an important effect on the design of the questionnaire for the organizations survey, namely to keep it short to encourage the highest possible response rate, even if this meant omitting more detailed items about the organizations themselves.

The design proposed for the survey of crafts membership organizations was to try to conduct, instead of a sample survey per se, a complete census of all known organizations. The estimate from the initial phase of the planning study that well under 2,000 organizations were currently active made a complete enumeration feasible. The Arts Endowment desired a full census to ensure that the design for the subsequent survey of individual craftspersons was representative of the full spectrum of organization members, particularly on the important dimension of members' media. A survey that overlooked organizations with members working in media, such as paper and glass, believed to be much less prevalent than other media much as fiber

and clay, would be unsatisfactory in this regard. The Endowment also had an interest in expanding its contacts with smaller, local crafts membership organizations.

In the survey design, limited resources had to be balanced against the need to obtain a very high response rate. MPR's proposal was to interview organizations by mail, rather than via telephone or in person, to keep costs down. Mail surveys are much less expensive than other methods, as there are no costs for field staff or their training and traveling. There is also no possibility of the interviewer biasing the respondent's answers. On the other hand, the mail technique typically has the lowest response rate of the three methods--a considerable disadvantage. The mail method suffers from other response problems as well--certain kinds of groups may respond more readily than others, possibly biasing the results; the questionnaire must be very simple and straightforward and there is no opportunity to assist the respondent in understanding the questions or to probe for elaborations; even then, the respondent may not answer certain questions or mistakenly skip questions. There may also be doubt about the respondent's identity. However, there are a number of techniques available to overcome these problems that were used to the fullest extent possible in the crafts membership organizations survey.

Several points strongly argued the case for conducting the survey of crafts membership organizations by mail, despite the response rate and other problems. Addresses are readily available for these organizations, but not generally telephone numbers, which makes the telephone method less feasible. It may also be harder to obtain membership and financial data, where the respondent needs to check records, over the telephone than through

the mail. Crafts membership organizations are spread across the country, which would make an effort to obtain a complete census by personal interview prohibitively expensive. The fact that the Endowment envisioned conducting subsequent surveys to this one argued also for use of the mail technique on cost saving grounds.

Given the decision to mail out the survey questionnaire, the overriding concern was to design the questions and use procedures that would increase the response rate to the greatest extent possible. The remainder of this chapter discusses the survey design in detail, beginning with the development of an initial master mailing list.

THE STARTING POINT--DEVELOPING AN INITIAL MASTER LIST

The design of the survey called for a complete enumeration, or 100-percent count, of all known organizations. A complete census avoids the problem of sampling error and bias due to faults in the sample design or implementation when only a subset of the universe of interest--crafts membership organizations in this case--is interviewed. But a census faces problems of perhaps equal severity, that are very familiar to the U.S. Bureau of the Census, amounting to what is called "coverage error." Coverage error happens when some components of the universe of interest are completely overlooked (resulting in an "undercount"), while some others are counted more than once and/or respondents that are not part of the universe are mistakely included (resulting in an "overcount").

Undercounting could occur in the crafts membership organizations census because of missing organizations that were newly formed between the time the master mailing list was completed and the survey fielded. More seriously, groups could be missed that for one reason or another should

have but did not appear on any source list used. Active organizations that changed address might prove untraceable as well. On the side of overcounting, the same organization might receive multiple questionnaires, for example, in the case where one source list gave the mailing address of the president and another the address of the secretary, with the name of the organization differing slightly in each source. Or, schools, shops, and groups concerned solely with the fine arts might be misclassified as crafts membership organizations.

Undercounting was anticipated to be the more serious problem and much more difficult to correct for (the organization that received two questionnaires was likely to call attention to the problem, whereas the organization that received no questionnaire might or might not learn that the survey was in progress and ask to be included). To the extent that under- or overcounting occurred, the resulting picture of the universe of crafts membership organizations would be distorted, as would the design for the subsequent survey of individual organization members.

Hence, substantial energies were devoted during the survey to try to minimize coverage error problems, particularly resulting from overlooking active groups. Many potential coverage problems were handled as part of the development of the initial master list; other problems were addressed in subsequent phases of the survey.

Development of the initial master list occupied several months at the beginning of the project. The basic procedure was to obtain directories and other sources containing lists of crafts organizations, cross-check these sources for duplication, and have the unduplicated list reviewed by knowledgeable persons in the crafts field to indicate additions or deletions.

One issue that was not resolved at this stage concerned the definition of the study population. That is, how do one distinguish "crafts" from, say, the "arts"? And what is meant by a crafts membership organization?

The universe for the organizations survey needed bounding for meaningful interpretation of the results and to permit defining a meaningful universe for the subsequent survey of individual crafts-artists. A working definition was adopted at the beginning, namely that "crafts membership organizations" are associations or groups of individuals, including at least some persons active in crafts, that meet more or less regularly to serve their members' interests. Sources of organization names were searched out that were believed to include crafts membership groups as defined. One of the major sources listed many groups with names like "art league" or "art association" that might or might not have members working in crafts; similarly, source lists included names that were probably not membership groups, but shops, museums, educational institutions, and so on. MPR has consistently believed that identification as a part of the crafts world, whether as a membership organization or craftsperson, should be by self-designation. Thus, none of these groups was excluded from the master list; instead, procedures were devised whereby organizations that did not consider themselves to be crafts membership groups could exclude themselves from the survey. This decision made it harder to determine the rate of completions to the questionnaire mailings; but undoutedly resulted in more complete universe coverage.

Source lists worked with included the following:

1. An updated version of the Marietta College Crafts Directory list of organizations, containing over 3,000 names

2. 1975 and 1977 editions of Contemporary Crafts Marketplace, compiled by the American Crafts Council, each containing 250-300 names

3. List of crafts organizations furnished by the Arts Endowment

4. National Consumer Directory, published by the Office of Economic Opportunity in 1974, containing a list of about 200 crafts cooperatives.

In addition, staff of the National Research Center of the Arts were consulted to determine if their list of 30,000 non-profit arts and cultural organizations included a significant number of crafts organizations to warrant more intensive examination. (It turned out that the NRCA list was not relevant.) The Arts Endowment also sent out a press release which appeared in a crafts publication describing the upcoming survey and asking organizations to submit their names for inclusion.

Because of its size, the Marietta College list was a major source and the one used as the basic reference against which other lists were cross-checked. To briefly review its history, Marietta College undertook to develop a directory of crafts organizations and crafts-artists several years ago with support from the Arts Endowment. Marietta started with a listing of crafts organizations compiled by the Farmers Cooperative Service of the U.S. Department of Agriculture and has been adding to its list since then through mailings to organization members and advertisements requesting additional names. The first edition of the Marietta College Crafts Directory, published in March 1976, contained names of 910 organizations. During the initial planning study phase, Marietta furnished unpublished computer printouts containing an additional 1,900 names in all. At the beginning of the crafts membership organizations survey project, Marietta supplied an updated listing which totaled more than 3,000 names, considerably above the approximately 1,700 groups estimated to be in existence at the time of the initial phase of the planning study.

Inspection of the Marietta list revealed a number of problems with the names and addresses, some largely cosmetic, others more central to the issue of obtaining a comprehensive list of crafts membership organizations. Extremely abbreviated or clearly misspelled addresses were corrected to the extent possible. Obvious duplicates were eliminated, making a considerable dent in the total number, as were organizations with foreign addresses.

Many addresses on the Marietta list looked, on the face of it, as if they might not be crafts membership organizations within the working definition used for the survey, for example, art leagues, galleries, shops, etc. As discussed above, all usable, nonduplicate names were retained and a code added to flag those groups that might present potential problems of overcounting. The returns could be analyzed using these codes to see if responses were coming largely from those groups that appeared clearly to be crafts membership organizations on the basis of their titles or if other kinds of groups were responding in large numbers as well. Assignment of what was termed the "title code" was clearly judgmental and based solely on the organization's name; nevertheless, it seemed important to make some type of designation to be in a better position to assess the quality of the response to the survey. One of the following title codes was assigned to each name on the master list:

0 - Crafts membership group (all groups not assigned one of the other codes)

1 - Arts group (group containing the word "art" or related words in the title, but no reference to crafts or a specific craft; for example, the Cherokee City Arts Council, but not the Tippecanoe Artists-Craftsmen Guild)

2 - Chapter (groups that appeared to be chapters of a larger group)

3 - Educational body (names containing the word "school," "college," "education," or related words)

4 - Shop (listings containing the word "shop," "gallery," or related words)

5 - Other (all other listings whose status as a crafts membership organization was not apparent from their title)

6 - Museum (listings containing the word "museum")

7 - Exhibit (listings containing the word "exhibit" or "show")

8 - Person (listings where a person's name was given but no organization).

After cleaning up and coding the Marietta list, lists from other sources (those referenced above) were compared to it and any names not already present added. In cross-checking Marietta with the two ACC Contemporary Crafts Marketplace listings, addresses from the latter source were accepted as the more accurate where there were differences and the personal contact name which is provided for almost all of the organizations in the ACC directories inserted. All additions to the master list were assigned one of the above title codes.

After all corrections, additions, and deletions had been made, portions of the master list were sent for review to knowledgeable persons associated with crafts who were serving as consultants for the project. (Limited time and resources did not permit review of the entire list.) The consultants looked at the listings for Arizona, California, the District of Columbia, Maryland, New Mexico, North Carolina, Oregon, Pennsylvania, South Carolina, Tennessee, Virginia, Washington, and West Virginia, and made some additions and deletions. The final master list, prior to mailing of the advance letter, totaled 2,325 organization names.

REFINING THE MASTER LIST DURING THE SURVEY

Crafts membership groups are voluntary associations and, as such, are subject to dissolution when they no longer hold their members' interests. Conversely, new groups can be formed at any time. This means the universe of crafts organizations is always changing. Maintaining an updated list is thus

critical for the success of a comprehensive survey effort. Discussed next is how the original master list of crafts organizations was refined during the survey.

Before survey work commenced, much time was spent checking the master list for duplicates and against other materials for omissions. The final list was much larger than originally envisioned. Instead, of 1,700, the number of organizations rose to over 3,000 before being refined to 2,325 at the start of the survey. During the survey, another 262 organizations were added to the list, for a total mailing list of 2,587, or 52 percent above the original estimate. Responses to the survey mailings subsequently lowered the count of active organizations that fit the definition of crafts membership groups to 1,446; and further analysis discussed later suggests that the true number is even lower--the best estimate is 1,218 organizations.

From the time that the advance letter went out until the day on which data entry was completed, the master list was constantly updated. Information was received by the following means:

1. Corrections to name and/or address

   - The majority of corrections came from responses to the advance postcards. Question 15b also requested information on other addresses for respondent organizations.

   - Additional corrections resulted in some cases where questionnaires were mailed to a specific organization representative who was no longer an officer, no longer an active member, or believed himself/herself to be an inappropriate respondent. The recipients sometimes forwarded the questionnaires to other individuals or to other organizations.

2. Additions

   - Question 17 asked for names and addresses of new and/or local crafts organizations known to the respondent organization that should be included in the survey. These newly-identified groups were added to the list.

   - Newsletters and other publications mailed in by the respondents, as requested by the questionnaire, were searched for names of organizations to add.

- A crafts publication carried an announcement of the survey, asking organizations to send in their names to be included, with, however, relatively little response.

3. Deletions

- The response to the postcard enclosed with the advance letter brought in information on those organizations that did not consider themselves crafts membership groups. (Some of these were eventually "converted" into completed questionnaires after determination by the Arts Endowment and consultants that they fell within the survey scope.) A number of groups also declared themselves "not craft" on the questionnaire.

- A few returned questionnaires had been completed by fine arts groups, schools, museums, etc., who had no members engaged in crafts, as evidenced in a question on craft media of members. These were designated "not craft" after review by the Endowment and deleted from the list.

- Some questionnaires were returned by the recipients who indicated that their organization was now defunct.

- Some addresses were determined by the consultants or respondents to be duplicates of other names on the list.

- Finally, some advance letters and questionnaires were returned by the Post Office as undeliverable.

All told, approximately 305 address changes were recorded, or 12 percent of the total mailing list of 2,587. Additions from all sources numbered 262, or 10 percent of the total. Organizations that designated themselves, or were designated, "not craft" numbered 788, or 30 percent, while deletions for all other causes came to 353, or 14 percent.

DESIGNING THE SURVEY QUESTIONNAIRE AND OTHER MAILING PIECES

Determination of items to ask in the crafts membership organizations survey was governed by three basic considerations. First, it was viewed as essential to have a short and easy questionnaire to facilitate a high response rate. Second, the questionnaire had to include items about the organizations' members that would permit developing a sensible design for the individual survey. Finally, to the extent space remained on the questionnaire,

the Endowment desired to learn about the organizations themselves--their size, financial condition, activities, problems, and so on. This survey or census of crafts mebership organizations was the first of its kind, and interest was expected to be high in what it revelaed about the role of membership organizations in the crafts world.

In developing the questionnaire content to satisfy these concerns, care had to be exercised to keep the document visually attractive, interesting, and comprehensible to all potential respondents. To enhance the visual attractiveness for this special population, the questionnaire was printed on recycled paper and commemorative stamps were used for all mailings.

A first draft of the questionnaire was produced in September 1977 (see appendix A for a reproduction) and circulated among the crafts consultants and staff members of the Endowment. After consideration of all comments received, a second draft was prepared for use in pretesting with a small sample of organizations (this draft is reproduced in appendix B). A pretest of nine crafts organizations in the New York-New Jersey-Pennsylvania-Washington, D.C. area was held during the week of December 12, 1977.[1] Interviewers visited two organizations in person, and seven others were sent questionnaires through the mail. The latter were instructed to call collect after completing the questionnaire to discuss any problems in filling it out. In general, the pretest went well, and there was interest and cooperation on the part of all crafts organizations contacted. (Appendix C contains the pretest debriefing report from the survey manager to the principal investigator.)

---

[1]U.S. Office of Management and Budget regulations for federally-sponsored surveys require that prior approval of the questionnaire be obtained for any survey of ten or more respondents. To save time, therefore, the pretest was directed to only nine groups. Clearance was obtained for the final questionnaire after all revisions.

The questionnaire was redrafted once more, based on comments by the pretest organizations as well as the crafts consultants and Endowment representatives. A few pretest respondents were called again to try out a rewording of the questions on organization structure and selection of officers. The question about the media in which members work posed the most difficult problem, since the pretest wording elicited comments that respondents would not know what media their members worked in other than those media central to the organization. However, it was felt that a question on this topic was crucial to any subsequent survey of individual craftspersons. After a number of consultations with the Endowment, the present wording (questions 5a and 5b) was adopted.

The final version of the questionnaire included the following items (see appendix D for a reproduction):

1. Main purposes of the organization
2. Number of years in existence
3. Whether chapter of a larger organization or parent organization with chapters
4a. Whether incorporated
4b. If incorporated, whether as a not-for-profit 501-C-3 organization
5a. Whether oriented to a single medium of craft work (fiber, clay, etc.), and if so, which medium; or whether a general craft organization
5b. If a general organization, up to five media (in order of popularity) in which members work
6. Types of activities in last year
7. Whether activities intended for members only, members and other craft professionals, or the general public
8. Whether has paid officers or other staff, owns or rents any facilities
9. Amount of last year's expenditures
10. Sources of funds last year
11. Number of members at present
12. Whether jurying of work required for some or all members
13. Geographic distribution of members
14a. Whether holds regular elections for officers
14b. How often elections held
14c. When next election scheduled
14d. Whether address changes with change in officers
15. Whether organization has another address and what that is
16. Problems of the organization
17. Names of new or local organizations that should be included in the survey
18. Position of respondent in the organization.

A number of items on the final questionnaire were directed toward the design of a representative survey of individual members, such as media of members, whether work had to be juried for membership, number and geographic distribution of members. Several questions were included to make it easier to keep track of organization addresses, again to facilitate the subsequent survey, as well as for other program purposes of the Endowment. Detailed investigation of organization characteristics per se could not be accommodated; nevertheless, basic questions were included on almost every aspect of organization structure and activities.

Along with each new draft of the questionnaire, accompanying mailing pieces were redrafted and reviewed. These included:

- An advance letter on Endowment letterhead which informed respondents of the study, its sponsorship, and purposes. A return postcard was included asking organizations to confirm their status as an active group, and make any necessary address corrections, or to indicate that they were "not craft" and should be removed from the survey list.
- A cover letter which formed the first page of the questionnaire and again explained the purpose of the survey.
- A reminder postcard, mailed a few days after the questionnaire, thanking those who had returned theirs and urging others to do so immediately.

Appendix E shows the final version of all accompanying mailing pieces used in the crafts membership organizations survey.

MAILING THE QUESTIONNAIRE AND FOLLOW-UP PROCEDURES

In order to achieve the highest possible response rate within the confines of the budget, up to three mailings of the questionnaire were planned for all nonrespondents. The original survey schedule called for

mailing the advance letter in the first week of January 1978 and completing all mailings by the end of February. Due to problems encountered in compiling the master list, and due to a long delay in receiving the required clearance from the Office of Management and Budget to proceed with the survey, this schedule could not be adhered to. A revised schedule called for mailings by the end of June.

The advance letter including a return postcard went out May 3-5 to a total of 2,325 organizations. The letter requested a response from every organization via the postcard; however, the response was low--by May 15, only 275 (12 percent) had sent back postcards and, of these, 100 reported they were not a crafts membership organization. By May 24, the response stood at 767 replies (33 percent), of which 276 categorized themselves as "not craft." By the end of the survey period, a total of 2,479 groups had received the advance letter, including 154 of the 262 additions to the original master list (time constraints did not permit sending letters to all of the additions). The overall response to the advance mailing was as follows:

	Original List (2,325)		Additional List (154)	
Confirmed craft responses	686		71	
"Not craft" responses	326		25	
Total responses	1,012	43.5%	96	62.3%

Concern with the very low initial response to the advance letter led the Endowment to suggest delaying the first mailing of the survey questionnaire, originally scheduled for May 12-16, by two weeks to give time for further response. A perplexing problem was how to regard the nonrespondents--were they all "not craft" groups who did not take the trouble to return the postcard asking that they be delected from the survey list?

Or were they a mixture of both crafts and not craft groups? The latter case seemed most likely, so it was decided to send the first mailing of the questionnaire to confirmed crafts membership groups plus all those who had not responded to the advance letter.

On May 24 and 25, the first mailing of questionnaires went to those organizations who had returned postcards confirming or updating their current addresses. Mailing to the remainder of the organizations who had not returned postcards took place on May 30. Reminder postcards were sent in each case one week after the questionnaire mailing.

Several additional steps were taken at this stage to help make sure that the survey was reaching the true universe of crafts membership organizations. To guard against overcounting, a prepaid postcard was clipped to each questionniare, requesting recipients who did not represent active crafts membership organizations to return the postcard so that they could be removed from the mailing list. (The postcard is reproduced in appendix E.)

To minimize undercounting, the postcards from the advance mailing were scrutinized to see if there were any leads to other crafts membership groups not on the master list or if some "not craft" responses should be challenged. Staff of the Arts Endowment identified some "umbrella" groups that might have member crafts organizations. A letter was sent asking for their cooperation in supplying lists of names and addresses of any such organizations (see appendix E). The response to these letters was minimal (two organizations); two organizations refused to supply such lists.

The "not craft" responses were also reviewed by the Arts Endowment and 31 were identified that, based on personal knowledge of the crafts field, appeared to be crafts membership organizations within the scope of the working definition. These groups were sent a "conversion" letter inviting their

response to the survey (see appendix E). The response to these letters was 18 completions (58 percent), 4 reiterations that the group did not consider itself a crafts membership organization (13 percent), and 9 nonresponses (29). The problems associated with the conversion letters illustrate the difficulties, even among persons active in crafts, of agreeing on a definition of the survey field.

The second questionnaire mailing took place June 15-17. By June 23, a total of approximately 607 completions had been received to both mailings. By July 21, responses stood at 710 completed questionnaires plus 670 "not craft" responses, for an overall response rate of close to 60 percent--65 percent excluding mail returned as undeliverable and duplicate listings. (These figures are based on the original list only, as the additional list was not sent the first questionnaire mailing until July 17.) The completion rate, however, that is, the proportion of completed questionnaires to the total list minus confirmed "not craft" groups as well as undeliverables and duplicates, was lower--less than 50 percent.

Discussions with the Arts Endowment about the response and completion rates led to the conclusion that very probably the timing of the mailings--the height of summer vacation season--was holding down the response. Officers of many crafts membership organizations serve on a volunteer basis and it was believed that many groups might be inactive over the summer while key people were away exhibiting or on vacation.

There was also the continuing question of how many of the nonrespondents were truly crafts membership organizations and how many were "not craft" groups who were not bothering to send in either of the postcards inviting them to remove themselves from the survey list. Preliminary analysis using the title codes that were originally assigned to each group during

the construction of the master list suggested that the nonrespondents were undoubtedly a mix of crafts and other groups, so that the true completion rate was probably close to the overall response rate. (A full analysis of the final completion rate is presented later on in this chapter.) However, the response rate desired was as close to 100 percent as possible and certainly above 75 percent, which is the Office of Management and Budget guideline for federally-sponsored surveys. A 60-65 percent response rate was not acceptable.

To raise the response rate, it was decided to postpone the third questionnaire mailing until fall when organization activities would have geared up again for many crafts membership groups. The third mailing went out between October 4-6 to 669 groups on the original and additional lists who had not responded to any prior mailings. A special cover letter was included to explain the timing of the mailings and urge completion of the questionnaire (see appendix E).

Meanwhile, Arts Endowment staff reviewed a printout of the complete mailing list that identified the status of each group prior to the third mailing--whether the group had completed a questionnaire, responded "not craft," the post office had returned the questionnaire as undeliverable, or whether the group had still not been heard from. The Endowment consulted with crafts coordinators in several states--Connecticut, Kentucky, New Mexico, and West Virginia--to determine if there were important groups in the "pending" (not been heard from) or undeliverable categories that should be followed up, or, conversely, if there were groups that should be deleted as defunct or "not craft." Project consultants also reviewed the lists for the District of Columbia, Maryland, North Carolina, Pennsylvania, South

Carolina, Tennessee, and West Virginia. A total of 46 organizations were identified for followup in Kentucky, New Mexico, North Carolina, South Carolina, Tennessee, and West Virginia. A last minute attempt was made to interview these groups, resulting in 18 completions.

Although undercounting was the more worrisome problem, steps were taken to prevent overcounting as well. Arts Endowment staff identified a number of completed questionnaires that did not appear to be from a membership organization or where the response indicated that the media practiced by members difinitely fell outside the scope of crafts (for example, where the only media indicated by a fine arts club were oils and acrylics). During the course of the study, 55 completed questionnaires were "lost" that had to be redefined as "not craft" organizations.

RESPONSE RATES AT THE CONCLUSION OF THE SURVEY

At the conclusion of survey operations in early December 1978, responses from the total mailing list of 2,587 organizations, including the original list and additions, were as follows. Valid completed questionnaires had been sent in by 947 groups, 788 groups had categorized themselves or been categorized "not craft," 68 organizations had been identified as duplicates, 73 had been determined to have gone out of business, and the post office had returned mailings to 212 organizations as undeliverable. Groups which had not heard from at all totaled 499.

In calculating the overall response rate to the survey and the rate of completions, one question is how to handle the last-mentioned category of undeliverables. Some of these may be active crafts membership groups that moved and left no forwarding address, or where, more likely, the questionnaire came addressed to the organization, but the address was that of an officer

who had moved away, and the new occupants had no knowledge of the former resident's connection with the crafts group. On the other hand, many of the undeliverables are probably defunct or not in the survey universe.

Figure II-1 shows the calculated response and completion rates for the total list, excluding the undeliverable category. As can be seen, the response rate, which includes both completed questionnaires and "not craft" responses, is 77.7 percent of the total, excluding duplicates, defunct, and undeliverable listings. This is a very respectable rate for a mail survey. The completion rate, which is the percent of completed questionnaires divided by the total universe of crafts membership organizations, i.e., the total list excluding not only duplicates, defunct, and undeliverable listings, but the confirmed "not craft" groups, is appreciably lower--65.5 percent. (Response and completion rates for the additional list, which included names primarily of smaller, local groups supplied by survey respondents on the original list, were not as high as the figures for the total, standing at 60 percent and 56 percent, respectively.)

The lower completion rate would seem to indicate that crafts membership groups are not as responsive to surveys as the other kinds of groups on our master list. However, further analysis in this chapter suggests that the true completion rate is virtually the same as the overall response rate, when one takes into account that some of the nonrespondents are almost certainly "not craft" groups as well. Figure II-1 shows this estimated revised completion rate as well.

PROCESSING THE DATA

Receipt of a filled-out questionnaire marked the successful conclusion to the mailing and follow-up operations, but just the beginning of an

FIGURE II-1

RESPONSE AND COMPLETION RATES TO THE
NATIONWIDE SURVEY OF CRAFTS MEMBERSHIP ORGANIZATIONS

Response Rate = 77.7 percent

Calculated as follows:

Original list	2,325
Additional list	262
Total list	2,587
Duplicate organizations	68
Out of business organizations	73
Undeliverables	212
Total deletions from list	353
List after deletions	2,234
Completed questionnaires	947
"Not craft" responses	788
Total responses	1,735

$$\text{Response rate} = \frac{\text{Total responses}}{\text{List after deletions}} = \frac{1,735}{2,234} = 77.7\%$$

Completion Rate = 65.5 percent
(assuming all nonrespondents are crafts membership groups)

Total list	2,587
Deletions from list as above	353
"Not craft"responses	788
Total inactive or not craft exclusions from list	1,141
List after exclusions	1,446

$$\text{Completion rate} = \frac{\text{Completed questionnaires}}{\text{List after exclusions}} = \frac{947}{1,446} = 65.5\%$$

Revised Completion Rate = 77.8 percent

Total list	2,587
Deletions from list as above	353
"Not craft" responses	788
Estimated "not craft" groups among nonrespondents	228
Total revised exclusions from list	1,369
Revised list after exclusions	1,218

$$\text{Revised completion rate} = \frac{\text{Completed questionnaires}}{\text{Revised list after exclusions}} = \frac{947}{1,218} = 77.8\%$$

NOTE: Not deleting undeliverables from the total list gives the following rates: response rate = 1,735/2,446 = 70.9%; completion rate = 947/1,658 = 57.1%; revised completion rate = 947/1,337 = 70.8%. See last section of this chapter for a detailed discussion of how the proportion of not craft groups among the nonrespondents was estimated for use in calculating a revised completion rate.

extensive set of operations to transform the respondent's answer into meaningful data suitable for computer analysis. Each questionnaire was thoroughly reviewed by clerical quality control staff to resolve inconsistencies, decipher illegible answers, and otherwise make the responses as complete and meaningful as possible. After review, answers were put into computer-readable form on a magnetic tape file using key-edit data entry equipment that performed a final quality control check.

Quality control was carried out according to consistent and well-defined rules laid down in a set of quality control and coding instructions (these are reproduced in appendix F). Typical of the kinds of problems that had to be resolved were cases where respondents improperly skipped questions that they should have answered, gave more than one answer to a question such as membership size, or, in response to a question such as problems faced by the organization, gave an "other" reply that properly fell under one of the defined categories (for example, indicating as an "other" problem, code 9, "need more chopping machines", which was recoded as 4, "need more equipment").

In preparation for data entry, the quality control operation coded every questionnaire item, even if the respondent did not supply an answer. Where an answer could not reasonably be determined, missing data codes were entered, to indicate that the respondent had not answered the item. Missing data codes were also used to indicate "don't know" responses, and inapplicable responses (for example, where the organization did not indicate its expenditures in 1977 because it was not formed until 1978).

The only items that were not handled by the quality control staff were the handwritten media responses to questions 5a and 5b. A xerox of this page of the questionnaire was sent to the Arts Endowment, whose staff developed a coding scheme to classify the variety of responses that were given for this item. The Endowment returned the xeroxes with the appropriate codes indicated for entry onto the computer tape file.

One other problem that arose in revieweing the questionnaires concerned duplicate responses. In some cases, mailings had gone to two different individuals at the same organization and both sent in completed questionnaires. In other cases, the same person filled out two questionnaires. The decision was made in the first instance to retain the questionnaire answered by the president or director of the organization in preference to one answered by some other person. In the second instance, the first version of those questionnaires completed by the same person was retained for data entry.

The final data tape contains records for 947 respondents, each record 179 character long (the documentation for the tape file is provided in appendix G). Frequency counts were made of each variable on the file together with a number of cross-tabulations for analysis purposes using the SPSS (Statistical Package for the Social Sciences) program (these are fully reviewed in chapter IV). Inspection of the frequencies showed that the number of respondents with a missing data code indicating no answer (or no answer that could reasonably be figured out) was quite small for almost all questions--1 to 3 percent for most questions and as high as 5 or 6 percent for only question 8 on owning or renting facilities and question 7 on for whom the organization's activities were intended. In general, the quality of responses to the crafts membership organizations survey was high.

HOW REPRESENTATIVE IS THE SAMPLE?

Although the aim of the survey was to obtain a complete enumeration or census of known crafts membership organization, the outcome fell short. The response rate was high for a mail survey, but still far from a complete count. It thus is important to assess whether the sample of respondents that was obtained is representative of the entire universe of crafts membership organizations, including those that did not respond.

To review the response and completion rates again, of a total final mailing list of 2,234 organizations, including additions during the survey but excluding duplicate, defunct, and undeliverable listings, 1,735 responded, for a response rate of 77.7 percent. Of the responses, 788 indicated that they were not a craft group and 947 completed valid questionnaires. The completion rate, i.e., those organizations returning a questionnaire divided by the total number of organizations that did not eliminate themselves from the universe, i.e., 947/(2,234-788), was 65.5 percent, meaning that fully one-third of the putative crafts organizations did not return a questionnaire. This non-completion rate is high enough to give cause for concern--if the groups that did not respond differ in significant ways from the two-thirds that sent in their questionnaires, then both the descriptive picture of crafts membership organizations obtained from the respondents and the design of the subsequent survey of a sample of organization members are on less than solid ground.

However, before examining the question of possible bias from non-response, it is worth taking some time to determine whether, in fact, the completion rate as originally calculated is not too low, and therefore that the potential bias problem is not as significant as it might otherwise ap-

pear. The calculated completion rate assumes that all nonrespondents are crafts membership organizations, when, in fact, many of them may not be crafts membership groups at all, while some may be groups that are no longer active. Looking at the distribution of nonrespondents compared to groups completing a questionnaire and also to groups indicating they were not concerned with crafts by the title codes originally assigned to each organization during the construction of the mailing list is instructive in this regard.

Table II-1 shows the percentage of completions, "not craft" respondents, and nonrespondents within each title code category, including crafts-related title, arts-related title, educational, shop, "other", museum, exhibit, and person. Remember that these designations were made solely on the basis of the organization's name. Looking at the completions, fully 63 percent have titles that suggested they were in fact crafts organizations, another 19 percent have titles related to art but not explicitly crafts, and 13 percent have titles in the "other" category, with small percentages falling in the remaining categories. The organizations taking the trouble to exclude themselves from the survey by saying they were "not craft" groups show a sharply contrasting pattern: only 26 percent have titles that appeared definitely related to crafts, while almost 44 percent have arts-related titles, 18 percent are in the "other" category, and significant percentages appear with educational, shop, museum, and exhibit titles. The nonrespondents fall right between the completions and not craft groups, with a percentage of crafts-titled groups that is higher than the latter but lower than the former, and vice versa for all the other categories. This suggests that the nonrespondents are in fact made up of a mixture of crafts membership groups and other groups that should be excluded from the universe of crafts membership organizations.

TABLE II-1

PERCENT OF CRAFTS MEMBERSHIP ORGANIZATIONS SURVEY MASTER LIST RESPONSE TYPES[a] BY TITLE CODE[b]

Title Code	(1) Completions	(2) "Not Craft"	(3) Nonrespondents	Total List
Crafts-Related Title[c]	63.0%	25.9%	46.1%	46.2%
Arts-Related Title	19.2	43.8	28.0	29.9
Educational	1.8	3.3	2.5	2.4
Shop	1.3	4.0	3.2	2.6
Museum	0.8	1.9	0.8	1.2
Exhibit	0.7	3.0	2.2	1.9
Person	0.1	0.1	0.3	0.2
"Other" Title	13.1	18.0	16.8	15.7
Total	100.0	100.0	99.9	100.1
(N)	(947)	(788)	(499)	(2,234)

[a]Response types include:

(1) organizations returning a completed questionnaire
(2) organizations responding they were not a craft group on the advance letter return postcard or questionnaire
(3) organizations not responding at all, excluding undeliverables, duplicates, and groups determined to be out of existence

[b]Title codes were assigned to each group on the master list by MPR staff in advance of the survey based on the group's organization title.

[c]Includes groups coded as chapters, of which there were only five.

A simple estimation can be made of the proportion of crafts membership groups among the nonrespondents, by calculating the percent of all respondents (completions plus "not craft" responses) within each title category which, in fact, sent in completed questionnaires, and applying this figure to the number of nonrespondents. Summing the number of nonrespondents in each title category estimated to be crafts membership groups who would have completed questionnaires if followed up even more vigorously gives a total number of 271 expected completions from the 499 nonrespondents (table II-2 shows these calculations in detail). Adding 271 to the 947 who did complete a questionnaire gives an estimated total universe of 1,218 crafts membership and a revised estimated completion rate of 77.8 percent, or virtually the same as the overall response rate. This admittedly crude estimation furthermore does not allow for the fact that some of the nonrespondent crafts membership groups may have gone out of business (although, as a counterweight, new groups may have formed in the meantime that are not on the list at all). A completion rate of almost 78 percent is still not as high as one might like, but is considerably improved over the originally estimated rate of 65 percent.

There remains the issue of how representative the completions are of the total universe of crafts membership groups. One dimension that can be examined directly is the geographic location of the respondents by state and census division. Figure II-2 shows completion rates as reestimated using the procedures described above plus response rates for the different divisions of the country, while figure II-3 graphs the 50 states and D.C. by completion rate decile categories. (Table II-3 shows the number of respondents, nonrespondents, and percent crafts groups of all respondents in each division used in calculating revised completion and response rates by division.) The

TABLE II-2

CALCULATION OF ESTIMATED NUMBER OF CRAFTS MEMBERSHIP GROUPS AMONG NONRESPONDENTS WITHIN TITLE CATEGORIES

Title Code	(1) % Completions of Total Responses (Completions + Not Craft) within each Title Category	(2) Total Number Nonrespondents	(3) Estimated No. Craft Groups Among Nonrespondents (col. 1 x col. 2)
Crafts-related title	74.3%	230	171
Arts-related title	34.3	140	48
Educational	38.1	12	5
Shop	27.3	16	4
Museum	46.4	84	39
Exhibit	34.8	4	1
Person	22.6	11	2
"Other" title	50.0	2	1
Total	54.4	499	271

Note that the estimate of crafts membership groups among nonrespondents using title codes is the same as an estimate using simply the percent crafts membership groups of all respondents times total nonrespondents (i.e., 54.47 x 499 = 271).

TABLE II-3

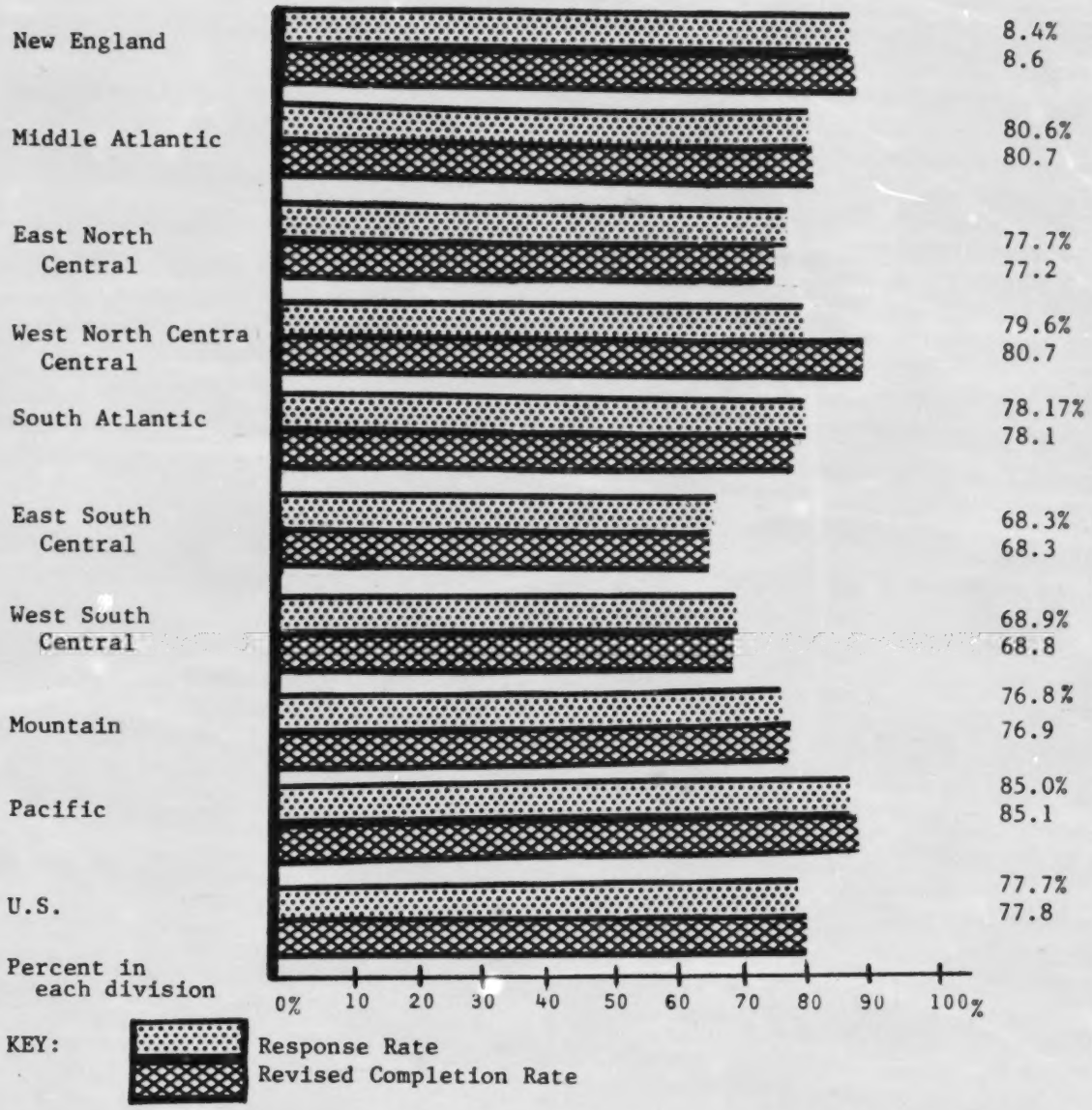
RESPONDENTS, NONRESPONDENTS, AND COMPLETIONS BY DIVISION

Division	(1) Number all Respondents (Completions + Not Craft)	(2) Number Nonrespondents	(3) Number Completions	(1) Percent Completions of All Respondents
New England	189	35	104	55.0%
Middle Atlantic	241	58	117	48.5
East North Central	265	78	169	63.8
West North Central	125	32	71	56.8
South Atlantic	232	65	118	50.9
East South Central	209	97	82	39.2
West South Central	124	56	66	53.2
Mountain	129	39	83	64.3
Pacific	221	39	137	62.0
Total	1735	499	947	54.4%

NOTE: The response rate for a division shown in figure II-2 is calculated as nonrespondents in column 2/(respondents in column 1 + nonrespondents in column 2); the revised completion rate is calculated as completions in column 3/(completions in column 3 + (nonrespondents in column 2 times percent completions in column 4)).

FIGURE II-2

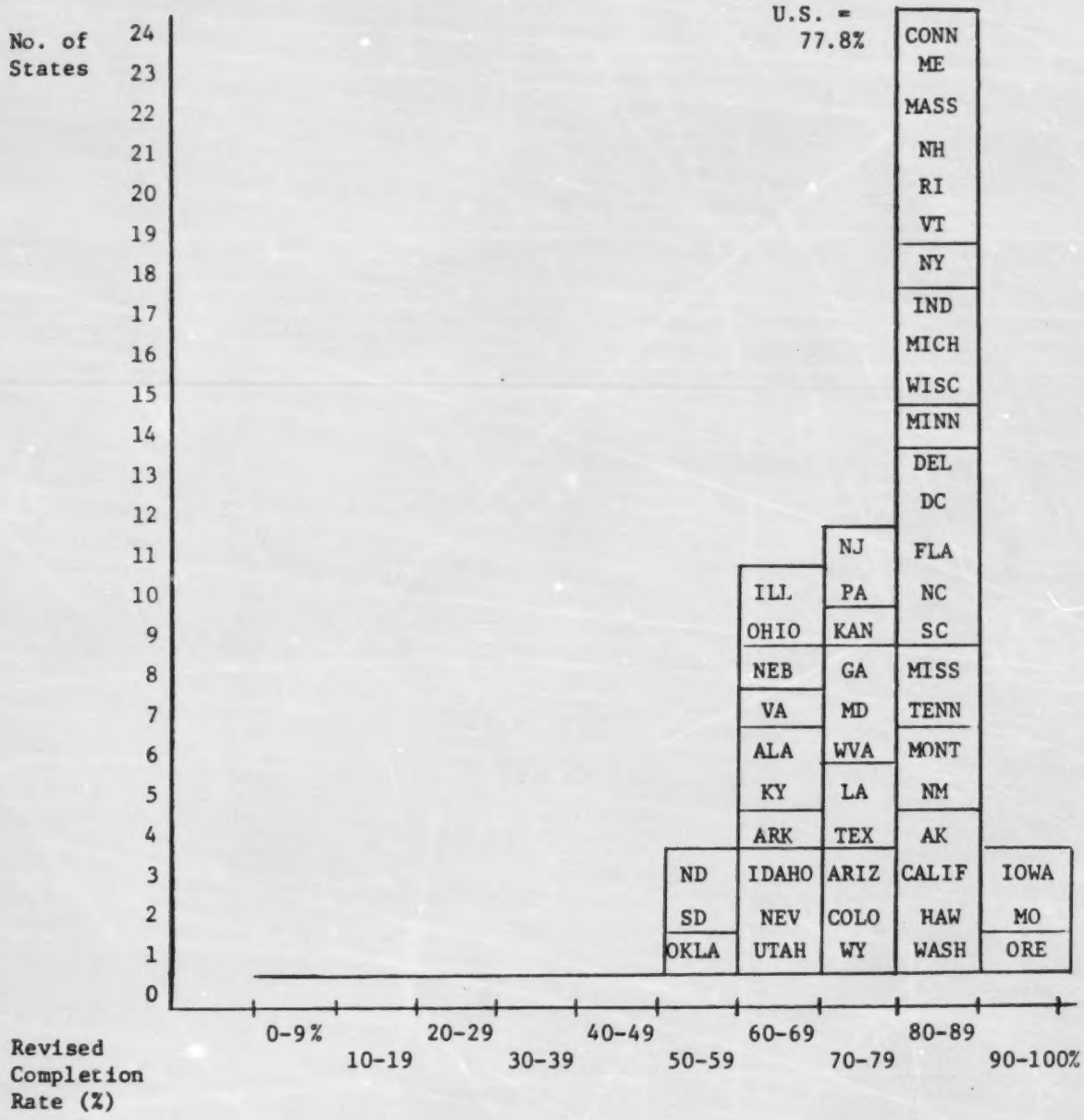
RESPONSE RATES AND REVISED COMPLETION RATES FOR DIVISIONS



NOTE: See text for definitions of "response rate" and revised completion rate." See figure I-1 for listing of states in each census division, and table II-3 for raw numbers used to calculate response and completion rates.

FIGURE II-3

DISTRIBUTION OF REVISED COMPLETION RATES BY STATE



NOTE: The response rate categories are the same for 45 of 51 states; the remaining 6 states have response rates in the next adjacent category. See text for definition of "response rate" and "revised completion rate."

rates by division show some variation, with the East and West South Central areas having the lowest rates (68 and 69 percent, respectively), while the Pacific area and New England show far and away the best response, with completion rates of about 85 percent in each case. However, as figure II-3 makes clear, no one division has all or even most of its states concentrated in the low end of the completion rate distribution. In fact, the state completion figures are bunched quite closely together, suggesting that the sample of crafts respondents is representative of all areas of the country.

Looking at the distribution of responses to the questionnaire on other characteristics such as years in existence, size (number of members), and media members practice can give a feel for the sample representativeness. For example, if an extremely large number of groups indicated a craft medium, such as glass-making, that is known to be less widely practiced than other media such as ceramics or weaving, one would suspect bias in the sample. On the other hand, it is hard to infer too much from the distribution of responses, given that this survey is the first comprehensive attempt to learn about crafts membership organizations and that data for making comparisons are scarce. No obvious biases spring out from examing responses to key items. Detailed discussion of individual items is provided in chapter IV. Chapter III also presents evidence comparing the planning study with the survey findings that suggests the sample of survey respondents is representative of the total universe.

A commonly used method of estimating sample bias is to interview a sample of nonrespondents to see if their characteristics differ in any significant way from the completions. Resource constraints did not permit conducting a follow-on survey of nonrespondents for this study. However, it is

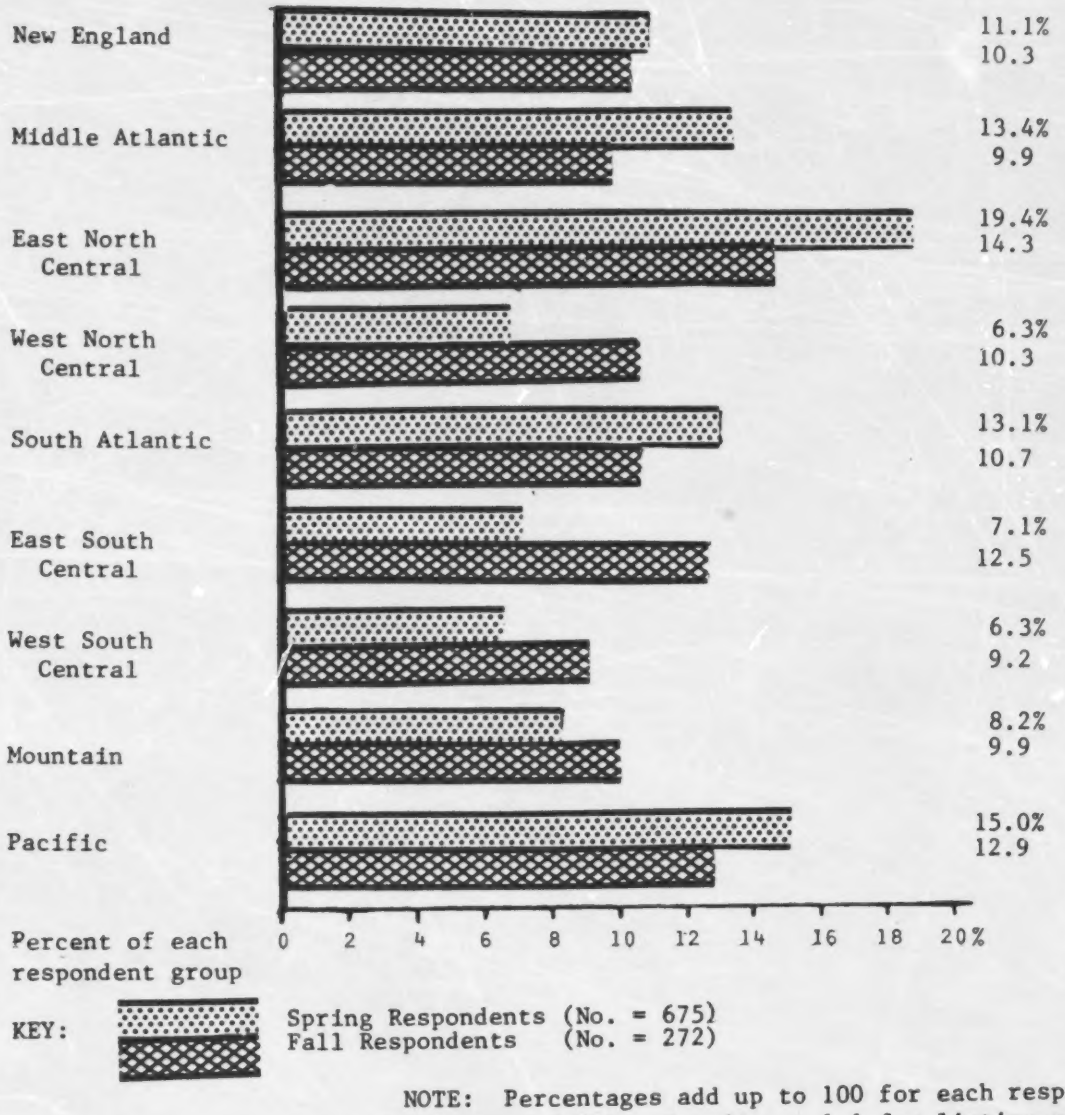
possible to look at the characteristics of those groups that responded to the third mailing in the fall compared to the groups that responded to the earlier first and second mailings. If significant differences are present, this would suggest that crafts membership groups failing to respond to any of the mailings differ still more from the early responders and thus that the characteristics of the total universe are not truly represented by the actual sample of completions.

An item-by-item comparison for the two respondent groups is heartening in this regard. The samples differ on some items. Thus, the fall respondents come disproportionately from some areas of the country compared to the spring respondents, as shown in figure II-4. For example, 10 percent of the fall group are from states in the West North Central division compared to 6 percent for the spring respondents, and over 12 percent come from the East South Central states compared to 7 percent, respectively. Other areas, conversely, are less prevalent in the fall sample compared to the spring. However, as will become evident in chapter III, the effect of the response to the third mailing was to increase the representativeness of the total sample in terms of geographic location compared to previously available informaion.

The fall sample also differs from the spring in the title codes assigned to each listing. Specifically, fully 25 percent of the fall sample have titles in the "other" category, compared to 8 percent of the spring sample; conversely, only 54 percent and 15 percent of the fall sample groups have crafts versus arts-related titles, respectively, compared to almost 67 and 21 percent of the spring sample (see figure II-5). This suggests that the groups that were clearly in the universe responded more quickly, while some groups that may have been doubtful about whether they should have responded did so later on.

FIGURE II-4

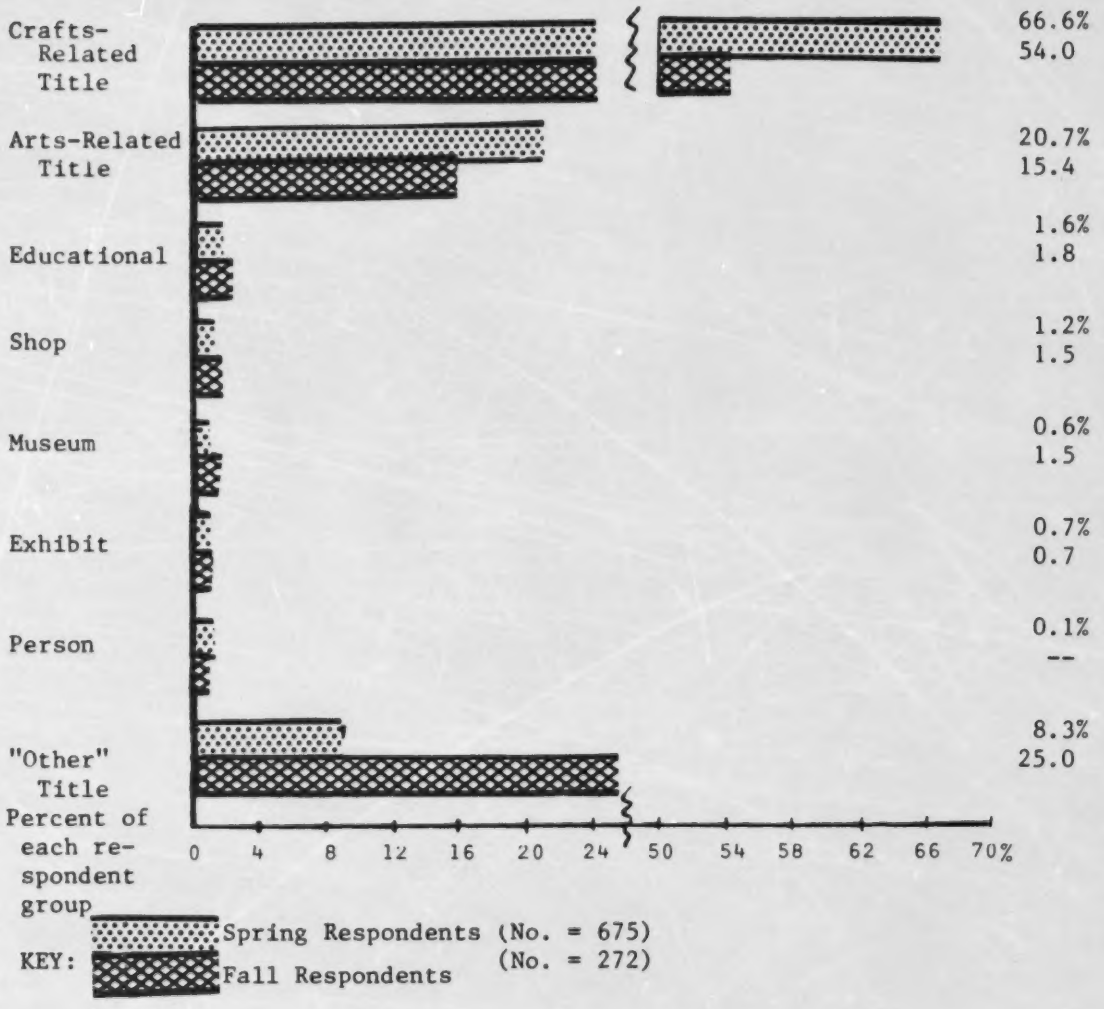
SPRING VS. FALL RESPONDENTS COMPARED:
PERCENT DISTRIBUTION BY GEOGRAPHIC DIVISION



NOTE: Percentages add up to 100 for each respondent group (spring and fall). See figure 1-1 for listing of states in each census division.

FIGURE II-5

SPRING VS. FALL RESPONDENTS COMPARED:
PERCENT DISTRIBUTION BY TITLE CODE



NOTE: Percentages add up to 100 for each respondent group (spring and fall). Title codes were assigned to each group on the master file list by MPR staff in advance of the survey based on the group's organization title.

Turning to the questionnaire items that ask about the characteristics of the organizations and their members, one finds that ther are virtually no differences between the two sets of respondents. That is, the fall and spring respondents have about the same proportions of small, medium, and large-size groups; similarly, close to the same proportions of small, moderate, and big budget groups; and of local, state, regional, and national groups. They claim to have the same purposes, activities, and problems. They show similar proportions owning or renting facilities, with paid staff, and requiring that work be juried for membership. Very importantly, the fall and spring samples have almost the same proportions of groups active in a single craft medium versus general-media groups (37 vs. 39 percent and 63 vs. 61 percent, respectively). Within each of these classes, the proportions of members reported to practice the various types of media are very similar (see figure II-6).

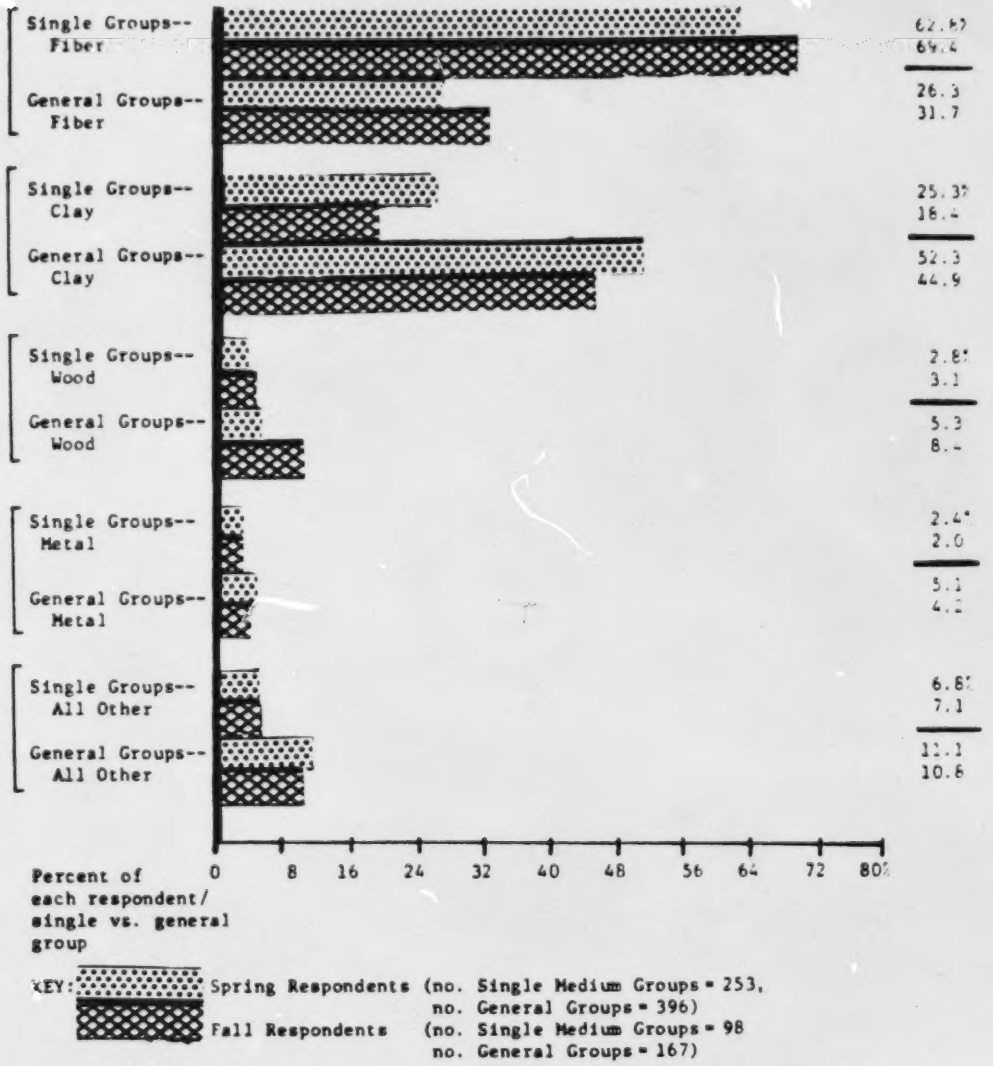
The only variables showing differences that are statistically significant are number of years in existence and source of funds.[1] The fall sample is younger, with almost 13 percent of the organizations having been in existence no more than two years, compared to less than 3 percent of the spring sample. Conversely, over 46 percent of the fall sample has been in existence 10 years or more compared to almost 58 percent of the spring sample. Again, this fact may have had something to do with why organizations responded earlier or later--the newly-formed groups may have taken longer to get organized to send in a response. With regard to sources of funds, the fall sample relies somewhat less on membership fees than the spring sample, although the difference is not startling--79 percent compared to 87 percent.

---

[1]Statistical significance was determined by tests of difference of means or proportions between the spring and fall respondent groups using Z scores. The statistically significant differences that were found would have had less than 5 chances in 100 of occurring by chance.

FIGURE II-6

SPRING VS. FALL RESPONDENTS COMPARED: PERCENT DISTRIBUTION OF SPRING AND FALL SINGLE-MEDIUM AND GENERAL GROUPS BY MEDIA CATEGORY



NOTE: Percentages add up to 100 for the four groups--spring single medium, spring general, fall single medium, and fall general. Organizations designated themselves as oriented to a single craft medium or as a general group involved in more than one medium in response to question 5a. The specific media types (fiber, clay, etc.) were assigned by Arts Endowment staff based on handwritten responses to questions 5a and 5b. Note that 33 of the total 947 groups did not indicate media of their members. The media type shown for general groups is the first medium listed by each group. The "all other" category includes glass, leather, paper, multi-media, and other media.

The thrust of this comparison of the earlier and later groups of respondents is to support confidence in the representativeness of the total survey sample. The two groups are very similar in their characteristics and those of their members. If one were to pursue the nonrespondents to obtain completed questionnaires, it is not likely that the basic profile of crafts memberships organizations and their members shown in this report would be altered in any meaningful way.

CHAPTER III

AN UPDATED ESTIMATE OF CRAFTSPERSONS; DESIGN FOR A SURVEY

INTRODUCTION

In the initial or first phase of the planning study, MPR developed estimates of the numbers and basic characteristics of professional craftspersons in the United States, using the scanty data then available. To develop these estimates, it was necessary to estimate as a preceding step the numbers and characteristics of crafts membership organizations to which many professional craftspersons belong. Based on this experience, MPR recommended strongly that a survey of crafts membership organizations be conducted prior to a survey of individual crafts-artists in order to permit an efficient and cost-effective design for the latter effort.

The initial planning study phase produced a range of estimates of professional crafts-artists in the United States as of 1976--the high estimate was about 350,000 craftspersons and the low estimate about 250,000. Based on the results of the just-completed survey of crafts membership organizations, an updated estimate of the number of crafts-artists as of 1978 comes to about 375,000, or somewhat higher than the highest initial figure. Estimates were also constructed in each phase for geographic divisions.

This chapter first reviews how the first-phase planning study estimates were derived. Then the methods used to develop the revised survey-based estimate are reviewed. The survey-based findings are compared to the first-phase planning study results on several dimensions to help evaluate the reliability of the updated estimate. Trends toward increased size and longevity of crafts organizations that appear to have occurred support the reasonableness of the larger survey-based figure. Undergirding the updated estimate are the careful and thorough procedures that were

used to carry out the survey, while, inevitably, the initial phase of the planning study had to make do with less than complete and often suspect data.

The survey-based estimate of about 375,000 craftspersons still suffers from incomplete information in some respects. Most importantly, it does not improve upon the very rough estimate of multiple organization memberships by individual crafts-artists developed initially. Moreover, the updated estimate, like the initial estimates, is not an estimate of professional craftspersons who sell or exhibit their work as such, but an estimate of individuals who belong to crafts membership organizations. Not all crafts organization members are professional craftspersons; conversely, there may be some professional crafts-artists who do not belong to organizations. Evidence from the initial planning study phase suggests that the number of nonaffiliated craftspersons is not great and that the universe of organization members coincides fairly well with the universe of professional crafts-artists.

THE PLANNING STUDY ESTIMATION METHODOLOGY IN REVIEW

Despite the absence of a large-scale survey of craftspersons in American prior to the initial phase of the planning study, bits and pieces of data were available that permitted constructing at least rough estimates of the total number of professional craftspersons and their distribution by place of residence. A key source that was used for the initial estimates was the Bowker publication, Contemporary Crafts Marketplace, which is prepared by the American Crafts Council (ACC) Research and Education Division. The 1975 edition listed 251 national, regional, and state crafts organizations by name and address that had at least 10 members and were organized under a constitution or by-laws. A membership figure was given for most of the organizations.

Table III-1 shows the number and percentage distribution of the 238 state and regional organizations listed in Contemporary Crafts Marketplace by geographic region and division of the country, along with the distribution of the reported membership of these organizations and their average membership by division.

Several interesting points appear. The areas of the country with the most crafts membership organizations from the 1975 ACC list were the Pacific division with over 20 percent of the total number and the New England and Middle Atlantic divisions with over 14 percent each. The pattern of membership in the state and regional organizations, however, did not follow the distribution of the organizations themselves. Thus, New England, with less than 15 percent of the organizations had almost 35 percent of the members, while the Pacific division with 20 percent of the organizations had only 11 percent of the members. The average size of the organizations in each region ranged from 345 members in the Northeast (458 in New England specifically) to 163 in the South to 148 in the North Central region, with the West having the lowest average of 94 members per organization.

The total membership represented by the 238 state and regional organizations listed in the 1975 edition of Contemporary Crafts Marketplace amounted to 46,000 craftspersons. In addition, this source listed 13 national organizations (including ACC), having a combined membership of over 50,000, for a total number of about 96,200 craftspersons. This figure was just the starting point for an estimate of craftspersons, as the ACC publication included only a fraction of the total number of crafts membership organizations in the U.S. and therefore only a fraction of their members.

For the initial planning study phase, an intensive effort was made to determine the total number of crafts membership organizations in the U.S.

TABLE III-1

DISTRIBUTION OF CRAFTS MEMBERSHIP ORGANIZATIONS AND ORGANIZATION MEMBERS FROM ACC DIRECTORY, BY REGION AND DIVISION

Region and Division	(1) State and Regional Crafts Organizations Listed in 1975 Contemporary Crafts Marketplace		(2) Members of Organizations in Column (1)		(3) Average Membership Size of Organizations (Column (2) divided by Column (1))
	No.	Percent of Total	No.	Percent of Total	
Northeast	69	29.0%	23,805	51.6%	345
New England	35	14.7	16,040	34.8	458
Middle Atlantic	34	14.3	7,765	16.8	228
North Central	38	16.0	5,636	12.2	148
East North Central	28	11.8	4,107	8.9	147
West North Central	10	4.2	1,529	3.3	153
South	63	26.5	10,279	22.3	163
South Atlantic	29	12.3	4,237	9.2	146
East South Central	16	6.7	2,538	5.5	159
West South Central	18	7.6	3,504	7.6	195
West	68	28.6	6,400	13.9	94
Mountain	19	8.0	1,369	3.0	72
Pacific	49	20.6	5,031	10.9	103
TOTAL	238	100.1	46,120	100.0	194

NOTE: Regions and divisions are as defined by the U.S. Bureau of the Census.

to use in building an estimate of craftspersons based on the membership patterns evident in Contemporary Crafts Marketplace. Cross-checking of organization lists from several sources, including the first edition of the Marietta College Crafts Directory, plus update printouts from Marietta, and the 1974 Office of Economic Opportunity National Consumer Directory, produced a total unduplicated list of 1,692 organizations that were believed to be active crafts membership groups as of 1976. Table III-2 shows the number and percentage distribution of organizations on this list by geographic division. There is a concentration of groups in the South, but otherwise they are evenly spread throughout the country.

A major problem in building an estimate of craftspersons from their organizations is overlap of membership. That is, some crafts-artists may belong to more than one organization, perhaps a local general group plus a national single-medium group, or a local specialized group plus the ACC, or some other combination. Effort was directed in the initial phase of the planning study towards assessing the extent of this phenomenon. Membership rosters were requested from the American Crafts Council, 13 other national organizations, and 12 state and local organizations representing all regions of the country. Lists of exhibitors were also requested from three crafts fairs and one statewide exhibition. Each of the 22 lists that were received was checked against the ACC list to see how many persons who belonged to one of the national organizations also belonged to ACC and if persons belonging to one of the state or local organizations or who exhibited at one of the fairs also belonged to ACC.[1] Because of time constraints, not all of the cross-checking that would

[1]Diana Zentay and Constance Citro, A Planning Study for a National Survey of the Craft Arts (Washington, D.C.: Mathematica Policy Research, January 1977), table 8, lists the organizations whose lists were checked and the percentage overlap with the ACC membership for each.

TABLE III-2

DISTRIBUTION OF INITIAL PLANNING STUDY LIST OF CRAFTS MEMBERSHIP ORGANIZATIONS BY REGION AND DIVISION

Region and Division	Total Crafts Organizations	
	Number	Percent of Total
Northeast	366	21.7%
New England	165	9.8
Middle Atlantic	201	11.9
North Central	348	20.6
East North Central	208	12.3
West North Central	140	8.3
South	632	37.3
South Atlantic	207	12.2
East South Central	258	15.2
West South Central	167	9.9
West	346	20.4
Mountain	141	8.3
Pacific	205	12.1
TOTAL	1,692	100.0

SOURCE: Developed by combining and eliminating duplicate organization names from The 1975 Contemporary Crafts Marketplace list of 251 names; the March 1976 Marietta College Crafts Directory list of 910 names (568 were not duplicated elsewhere); an additional 500 names from Marietta received in July (348 were not duplicates); another 1,400 names received from Marietta in September (415 were not duplicates); 203 crafts cooperatives from the 1974 Office of Economic Opportunity National Consumer Directory (76 were not duplicates); and a few miscellaneous names.

have been desirable could be accomplished, for example, checking for duplication between state organizations and other organizations besides the ACC.

The results of even the limited cross-checking that was done showed considerable variation. Less than one percent of the National Wood Carvers Association members also belonged to the ACC, while, in contrast, over 61 percent of the members of the Society of North American Goldsmiths were ACC members. The total overlap for all of the national organizations listed in Contemporary Crafts Marketplace with ACC was estimated at 9 to 10 percent, and for the organizations in each division at an average overlap of 13 percent, ranging from over 40 percent overlap in the South Atlantic division to less than 4 percent in New England.

Using the estimate of total crafts membership organizations, the information on average membership size of those groups listed by ACC, and the admittedly very tentative estimate of organizational overlap, three estimates were developed of the number of craftspersons belonging to organizations. These estimates are reproduced in table III-3 in the next section, and range from 246,000 for the estimate called M_2, to 353,000 for the M_3 estimate, with the M_1 estimate falling in between at 326,000 craftspersons.

The M_3 estimate was constructed in the most straightforward fashion, ignoring the evidence of differences among divisions of the country in average membership size and organization overlap. Thus, for each division, the total number of crafts membership organizations in the division as shown in table III-2 was multiplied times the average membership of all 238 ACC-listed state and regional organizations combined from table III-1 (i.e., 194 members), and the estimated overlap for all state and regional groups (13 percent) subtracted from the resulting figure. To this remainder was added the exact unduplicated count of persons belonging to one of three large national organizations--the

American Crafts Council, National Wood Carvers Association, and Handweavers Guild of America--whose membership lists were ordered by division. The resulting sum was the divisional total. To obtain the grand national total, the divisional figures were summed and members of national organizations (not also members of ACC) where residence was not known added in. This estimate, as noted above, was the largest of the three.

The M_1 estimate, in contrast, took advantage of what had been learned about geographic variations in membership size and joining patterns. For this estimate, the number of crafts membership organizations in each division from table III-2 was multiplied times the average membership for that division from table III-1 and the results corrected for the organizational overlap estimated for the particular division. As before, the unduplicated divisional ACC, Wood Carvers, and Handweavers membership was added in to get the divisional total. The grand total was derived as above. This estimate was lower than the M_3 estimate but higher than the other estimate called M_2.

The M_2 estimate was developed to try to correct for an apparent anomaly in the membership size data from the ACC directory. As pointed out in the discussion of table III-1, the membership distribution of the state and regional organizations listed in Contemporary Crafts Marketplace was skewed toward the Northeast and away from the other regions, particularly the West. The average membership size by division indicates a reason for this. New England contained organizations that were much larger on the average than in any other area of the country, while the Mountain and Pacific divisions had the smallest organizations on the average. Looking at the largest and smallest size categories of membership, over 23 percent of the organizations listed for New England had 500 or more members, while only 6 percent had less than 50 members; in contrast, 2 percent of the Western organizations

had 500 or more members, while almost 52 percent had fewer than 50 members.

The assumption that the average size by division for the total list of almost 1,700 organizations, if these figures were available, would parallel the average size by division reported for the subset of organizations listed by ACC seemed open to question. Given that ACC was aiming to include the "best" or most prominent crafts organizations, the opposite assumption that all or almost all of the very large organizations (those with 500 or more members) were already listed in that publication appeared at least as credible. Hence, the M_2 estimate was prepared in the same manner as the M_1 estimate, but with an added factor to limit the number of large crafts membership organizations to the ACC total. This estimate was the smallest of the three developed in the initial planning study phase.

ESTIMATING CRAFTSPERSONS FROM THE CRAFTS MEMBERSHIP ORGANIZATIONS SURVEY

One of the major purposes of the nationwide survey of crafts membership organizations was to permit a better estimate of the number and basic characteristics of craftpersons in the second phase of the planning study. The survey questionnaire included an item on membership size, question 11. To make it easy to answer, the question asked the respondent to circle a size category rather than try to give a precise membership count. The categories that could be circled included less than 25 members, 25 to 49, 50 to 99, 100 to 499, 500 to 1,999, 2,000 to 4,999, and 5,000 or more members. Responses were obtained on this question from 932 of the 947 groups completing questionnaires.

A revised estimate of craftspersons belonging to organizations based on the survey was constructed in the following manner for geographic divisions and the country as a whole. For each division, an initial figure was obtained

from a tabulation of organizations indicating in response to question 13 that their membership was local, state, or regional (and therefore clearly attributable to that area) by the seven size categories. The number of organizations in each size category was multiplied by the midpoint of the size interval to give the number of organization members represented by that category. Results were summed for all size categories to give a first-cut divisional membership total. Figure III-1 shows this calculation for each division and for the remaining organizations with a national or international membership. The midpoint values assigned to each size interval are indicated. Note that the midpoint for the open-ended interval of 5,000 or more members was designated as 10,000 based on knowledge of the size of these large organizations from the ACC directory.

The craftsperson estimates shown in figure III-1 represent just a starting point, however, as they do not account for multiple organization memberships, on the one hand, which would reduce the figures, or nonresponse to the survey, on the other, which would increase the figures. Figure III-2 shows the calculation of revised craftsperson estimates for each division, starting with the first-cut estimate from figure III-1, reduced by percent of organizational overlap for the division estimated in the initial planning study phase, and inflated by the revised completion rate to account for the estimated additional crafts membership organizations not responding to the survey. Lastly, the unduplicated membership of the ACC, Wood Carvers, and Handweavers associations is added to obtain final divisional totals. Calculation of a revised membership figure for the remaining national and international groups, subtracting out the ACC, Wood Carvers, and Handweavers, and correcting for estimated overlap with the ACC, is also shown in figure III-2.

FIGURE III-1

CALCULATION OF FIRST-CUT SURVEY ESTIMATES OF CRAFTSPERSONS BY DIVISION, BASED ON NUMBER OF ORGANIZATIONS BY SIZE

Division	Size Categories and Midpoint (MP)							Total Initial Estimated Craftspersons
	Under 25 MP=12	25-49 MP=37	50-99 MP=75	100-499 MP=300	500-1999 MP=1250	2000-4999 MP=2500	5000 or More MP=10,000	
	x	x	x	x	x	x	x	
New England	10/120 +	8/296 +	24/1800 +	36/10800 +	15/18750 +	1/3500 +	0/0 =	35,266
Middle Atlantic	15/180 +	16/592 +	29/2175 +	34/10200 +	11/13750 +	0/0 +	0/0 =	26,897
East North Central	26/312 +	32/1184 +	29/2175 +	48/14400 +	17/21250 +	1/3500 +	1/10000 =	52,821
West North Central	11/132 +	11/407 +	14/1050 +	23/6900 +	3/3750 +	0/0 +	0/0 =	12,239
South Atlantic	25/300 +	18/666 +	15/1125 +	38/11400 +	12/15000 +	1/3500 +	0/0 =	31,991
East South Central	20/240 +	16/592 +	14/1050 +	23/6900 +	4/5000 +	0/0 +	1/10000 =	23,782
West South Central	11/132 +	7/259 +	15/1125 +	20/6000 +	4/5000 +	1/3500 +	0/0 =	16,016
Mountain	16/192 +	21/777 +	14/1050 +	23/6900 +	4/5000 +	0/0 +	0/0 =	13,919
Pacific	16/192 +	25/925 +	27/2025 +	37/11100 +	16/20000 +	3/10500 +	0/0 =	44,742
National/ International Organizations	7/84 +	1/37 +	2/150 +	24/7200 +	19/23750 +	11/38500 +	6/60000 =	129,721
Grand Total								387,394

KEY: $\frac{x}{10/120}$ should be interpreted as 10 organizations times (x) the midpoint for the particular size class (12 in this case) equals 120 craftspersons.

FIGURE III-2

CALCULATION OF FINAL SURVEY-BASED ESTIMATES OF CRAFTSPERSONS BY DIVISION

Division	First-Cut Estimate	x	(1 - Estimated Organizational Overlap)		/	Revised Completion Rate	+	Unduplicated ACC, Wood Carvers, and Handweavers Membership		Final Estimate
New England	35,266	x	(1 - .036)	= 33,958	/	.846 = 40,139	+	4,869	=	45,008
Middle Atlantic	26,897	x	(1 - .109)	= 23,965	/	.807 = 29,696	+	10,177	=	39,873
East North Central	52,821	x	(1 - .370)	= 33,277	/	.772 = 43,105	+	8,862	=	51,967
West North Central	12,239	x	(1 - .229)	= 9,436	/	.807 = 11,693	+	3,407	=	15,100
South Atlantic	31,991	x	(1 - .401)	= 19,163	/	.781 = 24,536	+	5,648	=	30,184
East South Central	23,782	x	(1 - .088)	= 21,689	/	.683 = 31,755	+	1,169	=	32,924
West South Central	16,016	x	(1 - .088)	= 14,607	/	.688 = 21,231	+	2,289	=	23,520
Mountain	13,919	x	(1 - .300)	= 9,743	/	.769 = 12,670	+	3,019	=	15,689
Pacific	44,742	x	(1 - .194)	= 36,062	/	.851 = 42,376	+	9,252	=	51,628

	First-Cut Estimate x (1-Estimated Overlap)		Unduplicated ACC, Wood Carvers, and Handweavers		Estimate
National/ International Organizations	129,721 x (1 - .093)	= 117,657	- 48,692	=	68,965

Grand Total 374,858

NOTE: First-cut estimate is from figure III-1.

Estimated organizational overlap is from the initial planning study phase; see Diana Zentay and Constance Citro, A Planning Study for a National Survey of the Craft Arts (Washington, D.C., Mathematica Policy Research, January 1977), table 8.

Revised completion rate is from figure II-2.

Unduplicated ACC, Wood Carvers, and Handweavers membership is from the initial planning study phase; see Zentay and Citro, A Planning Study, table 6.

Table III-3 shows the final survey-based estimate of craftspersons belonging to organizations as a whole, alongside the three estimates from the initial planning study phase. The survey-based grand total estimate amounts to 375,000 craftspersons, which is a larger figure than any developed initially.

Table III-3 shows that, not only is the survey-based estimate the highest of the four, but the percentage distribution of craftspersons by region and division based on the survey is unlike that of any of the estimates from the initial planning study phase. The survey-based distribution resembles most closely the pattern of the M_2 estimate, which was the most carefully constructed of the first-phase planning study figures, but differs significantly, too. Most dramatically, the survey puts 17 percent of total craftspersons residing in the East North Central states and less than 11 percent in the East South Central area, while the M_2 estimation has less than 12 percent and almost 17 percent in these two divisions respectively. What should be made of these differences between the survey-based estimate of craftspersons and the three first-phase planning study estimates? How much reliance shoud be placed on the survey-based figures? It is important to answer these questions before proceeding to design a survey of individual crafts organization members.

COMPARING THE SURVEY AND INITIAL PLANNING STUDY FINDINGS

The survey-based estimates of craftspersons for the nation and divisions were built up using the same basic approach as the procedures followed in developing the M_1 and M_2 estimates in the initial planning study phase. Where one must look to explain the differences among the estimates is in the actual data used. Some data elements were the same. Most notably, the estimates of organizational overlap made for the initial planning study phase were used in constructing the survey-based figures as well. In fact, one of the major

TABLE III-3

PERCENT DISTRIBUTION OF ESTIMATED CRAFTS-ARTISTS BY REGION AND DIVISION FROM THE CRAFTS MEMBERSHIP ORGANIZATIONS SURVEY AND THE INITIAL PLANNING STUDY PHASE

Region and Division	Percent of Estimated Craftspersons From the Initial Planning Study Phase			Based on the Survey
	M_1-derived on a geographic area basis	M_2-derived correcting for oversize organizations	M_3-derived on a national basis	
Northeast	41.8%	32.8%	23.0%	27.7%
New England	25.2	16.4	9.8	14.7
Middle Atlantic	16.6	16.4	13.2	13.0
North Central	15.7	18.6	21.3	21.9
East North Central	9.2	11.6	13.2	17.0
West North Central	6.5	7.0	8.1	4.9
South	30.6	33.3	34.6	28.4
South Atlantic	7.7	8.2	12.1	9.9
East South Central	12.5	16.9	13.4	10.8
West South Central	10.4	8.2	9.1	7.7
West	11.9	15.2	21.2	22.0
Mountain	3.3	4.5	8.1	5.1
Pacific	8.6	10.7	13.1	16.9
Total identifiable by geographic area	100.0	99.9	100.1	100.0
(Number of Persons)	(306,975)	(227,127)	(333,965)	(305,893)
National Total	325,883	246,035	352,873	374,858

SOURCE: See text for explanation of how each estimate was derived; see also Diana Zentay and Constance Citro, A Planning Study for a National Survey of the Craft Arts (Washington, D.C.: Mathematica Policy Research, January 1977), table 9, for further explanation of the initial planning study estimates; see also figures III-1 and III-2 for further explanation of the survey-based estimate.

deficiencies of the updated estimates of craftspersons from the survey is that they do not reflect more recent and complete knowledge of multiple organization memberships. However, the overlap data can be dismissed from consideration as a source of discrepancies between the survey and first-phase planning study figures.

The data obtained from the survey differ notably from the data used for the initial planning study phase in two respects. First, the survey resulted in a different estimate of the number and distribution of crafts membership organizations, which are the building blocks for the estimate of craftspersons. Secondly, the survey obtained a different picture of the membership size of these organizations.

Looking at the question of how many crafts membership organizations there "really" are and where they are located, table III-4 shows the number and percent distribution by division of crafts membership organizations from four sources. These sources are the list developed for the initial planning study phase, the total master mailing list developed for the crafts membership organizations survey, the group of organizations that actually completed questionnaires, and the estimated universe of crafts membership groups as of 1978, taking into account the estimated nonresponse of bona fide crafts membership organizations to the survey.

The initial planning study phase estimated a total of 1,692 crafts membership organizations in the country as of 1976. In developing this figure, an effort was made to weed out duplicates and also to eliminate groups that, on the basis of knowledge of the crafts world, appeared definitely to fall outside the study scope. Nevertheless, because no survey was conducted, there were undoubtedly many "not craft" groups still on this list.

The master mailing list at the conclusion of the crafts membership organizations survey totalled a much larger number--2,344 groups (excluding duplicates, defunct groups, and undeliverables). The source lists used for the survey master list had grown in size since the initial planning study effort. Also, there was consciously no effort to weed out "not craft" groups in advance. Note that the survey master list and first-phase planning study list are fairly similar in geographic distribution, although the former shows higher percentages of organizations in the East North Central area and the Middle Atlantic states and somewhat lower percentages in the East South Central and the West South Central areas.

The last two columns in table III-4 show the completions to the survey, totalling 947 groups, and the estimated universe of crafts membership groups, totalling 1,218. The universe estimate was constructed knowing that an additional 788 groups replied they were not a crafts membership organization, making the 947 completions about 54 percent of the total responses. Applying that same percentage to the 499 groups that did not respond at all and adding the resulting 271 estimated crafts membership groups among the nonrespondents to the 947 completions gave the universe estimate of 1,218. The geographic distribution of completions and that of the estimated universe are very similar--areas that had a low completion rate (see figure II-2), such as the East and West South Central divisions, have a slightly larger share of the universe than of the completions.

The important differences are between the first-phase planning study list in the first column and the estimated universe of crafts membership organizations in the fourth column. The latter total of 1,218 groups is over 25 percent less than the first-phase planning study total of 1,692. Moreover, the geographic distribution is sharply different for two divisions--the East

TABLE III-4

COMPARISON OF SURVEY RESULTS TO INITIAL PLANNING STUDY PHASE

Division	(1) Initial Phase of Planning Study-Final List	(2) Survey-Total Master List	(3) Survey-Completions	(4) Survey-Estimated Total Crafts Membership Groups[a]
New England	9.8%	10.0%	10.9%	10.1%
Middle Atlantic	11.9	13.4	12.4	12.0
East North Central	12.3	15.4	17.9	18.1
West North Central	8.3	7.0	7.6	7.3
South Atlantic	12.2	13.2	12.4	12.5
East South Central	15.2	13.7	8.7	9.9
West South Central	9.9	8.1	7.1	7.9
Mountain	8.3	7.5	8.7	8.9
Pacific	12.1	11.6	14.4	13.3
Total	100.0	99.9	100.1	100.0
(Number)	(1,692)	(2,234)	(947)	(1,218)

[a]Estimated dividing completions by the revised completion rate to account for estimated nonresponse of crafts membership groups.

North Central, which accounts for only 12 percent of the initial planning study list but 18 percent of the estimated universe, and the East South Central division, where the figures are just the reverse, 15 percent versus 10 percent, respectively.

The smaller estimated universe figure is based on responses to an actual survey, and requires only the not unreasonable assumptions that survey nonrespondents include a proportion of "not craft" as well as craft groups and that mailings returned as undeliverable by the post office are for the most part defunct groups. The first-phase planning study list, in contrast, undoubtedly includes many "not craft" groups that could not be weeded out in the absence of a survey plus groups that were no longer in business. There is also some evidence, discussed further on, that the rate of formation of new crafts membership groups may be declining, so that a true drop in the universe occurred in addition to an improved estimate made possible by the survey.

The differences in geographic distribution between the estimated universe and the first-phase planning study list come about because of divisional differences in the estimated number of crafts versus "not craft" groups. Looking back at table II-3, it is the East North Central division that has one of the highest proportion of crafts membership groups to total survey respondents, almsot 64 percent, and thus a much higher share of the estimated universe of crafts membership organizations than of the first-phase planning study list (or the survey master mailing list for that matter). In contrast, the East South Central division has the lowest proportion of crafts membership groups among its respondents, only 39 percent, and hence a lesser share of the estimated universe compared to the first-phase planning study or survey master lists.

The overall effect of a smaller estimated universe of crafts membership organizations compared to the initial planning study phase should be, all other things equal, a smaller estimated number of craftspersons. If the membership size data applied to the number of organizations from the survey were the same as used in the initial planning study phase, the estimated number of craftspersons would fall in the range of about 200,000 to 275,000, instead of the 375,000 actually estimated.

Differing data on membership size explain why the survey estimate of craftspersons is higher than any of the first-phase planning study estimates, despite a smaller estimated number of organizations. Table III-5 shows the distribution of regional, state, and local organizations by size categories and the average membership size in each division from the survey and from the ACC directory list used in the initial planning study phase. Clearly, crafts membership groups have grown substantially over the past few years--the average membership for all divisions now stands at 299 compared to 194 in the ACC list, or more than a 50 percent increase. This disparity would be even greater under the assumption, used in developing the M_2 estimate, that the ACC list was biased toward large-size groups.

Looking more closely at membership size categories rather than just the average, the survey results indicate that the crafts movement is still characterized by many small-size groups with fewer than 50 and between 50 to 99 members. What seems to have happened is a rise in the proportion of groups with 500 or more members and a substantial increase in the size of these groups. (There has also been an absolute increase in the number of groups with a national or international membership.) This accounts for the larger survey-based estimate of 375,000 craftspersons.

TABLE III-5

PERCENT DISTRIBUTION OF CRAFTS MEMBERSHIP ORGANIZATIONS BY SIZE CLASS (NUMBER OF MEMBERS): SURVEY RESULTS COMPARED TO 1975 ACC LIST

Division and Source	Less than 50 Members	50-99	100-499	500 or More	Average Size
New England					
ACC	5.8%	32.4%	38.2%	23.5%	458
Survey	19.1	25.5	38.3	17.1	375
Middle Atlantic					
ACC	29.4	11.8	47.0	11.8	228
Survey	29.5	27.6	32.4	10.5	256
East North Central					
ACC	33.3	3.7	59.2	3.7	147
Survey	37.7	18.8	31.2	12.2	343
West North Central					
ACC	20.0	30.0	40.0	10.0	153
Survey	35.4	22.6	37.1	4.8	197
South Atlantic					
ACC	29.6	25.9	33.3	11.1	146
Survey	39.4	13.8	34.9	11.9	293
East South Central					
ACC	18.8	25.0	56.3	--	159
Survey	46.1	17.9	29.5	6.4	305
West South Central					
ACC	26.7	20.0	40.0	13.3	195
Survey	31.1	25.9	34.5	8.6	276
Mountain					
ACC	43.8	31.3	25.0	--	72
Survey	47.4	17.9	29.5	5.1	178
Pacific					
ACC	54.2	16.7	27.1	2.1	103
Survey	33.1	21.8	29.8	15.3	361
Total					
ACC	31.3	20.3	39.7	8.8	194
Survey	35.3	21.0	32.7	11.0	299

NOTE: Excludes national membership organizations; N = 862 for survey, N = 227 for list in American Crafts Council, Contemporary Crafts Marketplace, 1975 edition.

Differences in geographic distribution that are not already explained by the changes in the distribution of the organizations themselves looked at earlier are accounted for by differing patterns of change over time in membership size. The Pacific division provides the most dramatic illustration. This area is figured to have about 12 to 13 percent of total crafts membership organizations by both the initial planning study phase and the survey (refer back to table III-4). The first-phase planning study estimates of its share of craftspersons range from 8 to 13 percent; in contrast, the survey-based estimate stands at almost 17 percent of total craftspersons identifiable by residence (see table III-3). Table III-5 shows the reason, namely that average membership size in this area has increased by over 250 percent, from 103 members in the initial planning study phase to 361 members based on the survey. Conversely, the Middle Atlantic area has hardly grown in membership size and so does not have as high a share of the survey-based estimate of craftspersons as of either of the first-phase planning study estimates (M_1 and M_2) that used division-specific average memberships.

A caution flag should be raised regarding how much to make of the apparent changes in membership size over the period since 1976. The size data used in the initial planning study phase were from one source, ACC's Contemporary Crafts Marketplace, listing less than 20 percent of the universe of crafts membership organizations. The ACC directory may not have depicted the true size distribution or organizations at that time.

Nevertheless, it seems probable that a trend toward a larger number of large-size groups has occurred. Comparative data on longevity of crafts membership organizations lends support to this assertion. Table III-6 shows the percent distribution of crafts membership organizations by number of years in existence

TABLE III-6

PERCENT DISTRIBUTION OF CRAFTS MEMBERSHIP ORGANIZATIONS BY YEARS IN EXISTENCE: SURVEY COMPARED TO 1975 ACC LIST

Division	1-5 Years (ACC) 1-4 Years (Survey)	6-10 Years (ACC) 5-9 Years (Survey)	11 Years or More (ACC) 10 Years or More (Survey)
New England			
ACC	25.0%	6.3%	68.8%
Survey	16.1	34.4	49.5
Middle Atlantic			
ACC	21.2	15.2	63.7
Survey	15.6	25.2	59.2
East North Central			
ACC	18.5	11.1	70.3
Survey	10.5	21.7	67.8
West North Central			
ACC	37.5	12.5	50.0
Survey	17.4	39.7	42.8
South Atlantic			
ACC	33.3	11.1	55.5
Survey	22.2	35.2	42.6
East South Central			
ACC	37.5	25.0	37.5
Survey	20.5	34.6	44.8
West South Central			
ACC	26.7	33.3	40.0
Survey	13.1	31.1	55.7
Mountain			
ACC	45.5	9.1	45.5
Survey	13.9	39.2	46.9
Pacific			
ACC	25.5	10.6	63.9
Survey	15.0	21.4	63.5
Total			
ACC	27.3	13.4	59.3
Survey	15.8	29.9	54.3

NOTE: Excludes national membership organizations; N=863 for survey, N=216 for list in American Crafts Council, Contemporary Crafts Marketplace, 1975 edition. Survey references 1977 as year 1, ACC list references 1974.

from the ACC directory and the recent survey. Looking first at the ACC data and keeping in mind that they are incomplete and may be less than accurate, almost all divisions show a relatively large number of new groups formed in the preceding five years (1970 to 1974)--over 27 percent of the total for all divisions--and conversely many fewer groups formed in the period 1965 to 1969--only 13 percent overall. The survey results exhibit just the opposite pattern--less than 16 percent of the survey respondent groups were organized in the four years preceding the survey, i.e., from 1974 to 1977, and almost 30 percent had their origins in the 1969 to 1973 period. It may be that economic conditions in the latter part of the 1970s have been less favorable to formation of new crafts membership groups than in the first part of the decade. On the other hand, those groups that formed in the early 1970s seem to have continued in existence and may have experienced membership growth sufficient to account for a good part of the increased size of crafts groups apparent in the survey. Without conducting several successive surveys that look for new groups and follow the fortunes of old ones, it is not possible to verify the patterns that show up in tables III-5 and III-6. It is plausible, however, to suggest that the crafts movement experienced a wave of organization formation in the early 1970s and has since entered into a period of consolidation.

This discussion evaluating the survey-based estimates of the number of crafts membership organizations and the number of individuals belonging to them has necessarily been lengthy. It is crucial to the design of a representative sample of organization members to have confidence in the universe estimate. The survey-based figures are not without weaknesses. The exclusion of all undeliverables from the estimate of 1,218 crafts groups is open to question. More importantly, the survey-based estimates of craftspersons

belonging to organizations do not incorporate any better data on multiple memberships than were developed in the initial phase of the planning study. On the other hand, the survey saw an intensive effort to determine the status of each group on the master mailing list as an active crafts membership organization and to obtain information on membership size and other characteristics from as many bona fide crafts membership organizations as possible. Thus, the survey-based estimate of 375,000 craftspersons belonging to organizations in the nation as a whole and the division estimates rest on a more accurate determination of the universe of organizations and on more complete membership size information than was obtained in the initial planning study phase.

DESIGNING A SAMPLE SURVEY OF CRAFTS ORGANIZATION MEMBERS

As stated in chapter I, a primary purpose of the survey of crafts membership organizations that was just completed is to make possible a more cost-effective survey of their members. The initial planning study phase recommended a two-stage stratified sample design for the individual craftspersons survey. In the first stage, a sample of the universe of organizations would be designated from which to request membership lists. Prior to selection, the organizations would be stratified, that is, divided into groups according to characteristics deemed critical to achieving a representative sample of their members, and a sample of organizations selected from each of the groups or strata. Then, in the second stage, after membership lists have been obtained from the specified organizations, a sample of their members would be designated to receive the individual craftspersons survey questionnaire via mail.

The remainder of this chapter provides more detailed recommendations for the craftspersons survey, based on what has been learned from the

prior survey of organizations. The discussion first reviews recommended stratifiers to include in the first-stage and second-stage sample designs, then considers the overall size for the second-stage sample of crafts-artists balancing cost and reliability factors. Given upper and lower bounds of 10,000 and 5,000 cases, alternative schemes are presented for the composition of the sample, balancing the desire to achieve equally reliable representation of all major media groups against the need to keep the design simple for ease of implementation. Finally, the discussion turns back to consider the composition of the first-stage sample of organizations necessary to achieve the desired second-stage sample of individual crafts-artist members.

STRATIFICATION

The initial planning study phase recommended taking advantage of the information gained from the crafts membership organizations survey to design a stratified sample that ensures adequate representation of the full spectrum of organization members. Statistical theory states that random methods are to be preferred in sample selection as there is the least chance of introducing a bias. However, where knowledge is available about critical characteristics of the study population, and particularly where there is reason to believe that some elements may be missed using random sampling, then a design based on stratifying the universe into groups and selecting from within each group to ensure that all are represented makes sense. The strata should be limited to characteristics that are deemed key to understanding the study population. Non-critical characteristics should not be included, as there is always the possibility that representing one characteristic will misrepresent another to which the first is nonrandomly related.

Given a stratified sample design, the next decision is the proportion of cases to select from each stratum. Proportionate sampling may be used where all of the strata are reasonably sized; that is, the same fraction of cases is sampled from each stratum--every fifth or tenth or nth case as necessary to achieve the desired overall total sample. Or, where one or more strata are so small that selecting at a uniform fraction will not produce sufficient representation for reliability, these strata may need to be overrepresented by using a larger sampling fraction. Whenever disproportionate sampling is adopted (either over- or underrepresenting a group relative to others), then the weights applied to derive universe estimates from the sample cases must be adjusted accordingly.

The crafts membership organizations survey obtained information on several items that pertain to the members rather than the organization per se. These items include the geographic location of the organization, augmented by information on whether members are drawn primarily from a locality, state, region, or the nation as a whole; membership size; and the kinds of crafts media--fiber, metal, etc.--members work in. Two other items were asked partly in the expectation that they might discriminate between organizations with members engaged in crafts work on a professional basis versus leisure-oriented craftspersons. These items are organization activities in the past year, such as marketing, exhibiting, and social functions, and whether the organization requires jurying of an individual's work for acceptance as a member. Each of the above items is a possible candidate to include in the stratification of the first-stage sample of organizations and also in the stratification of the second-stage sample of individual craftsperson members.

Geographic Location

It clearly seems important to include geographic division of the country in the first-stage sample stratification, treating those organizations with a national or international membership as a separate category from organizations with local, state, or regional memberships in each division. As shown in chapter IV, crafts membership organizations are not the same in all areas of the country. It is probable that craftspersons living in different regions differ as well on characteristics such as median income from crafts, proportion working in various media, and so on. The response to the organizations survey also differed among the geographic divisions. Thus, including geographic location as a stratifier ensures proper representation on this important dimension and will make it easier to weight the sample of craftspersons for different response rates. Once membership rosters have been obtained from the organizations in the first-stage sample, the names should be sorted or arranged in order by division, so that the second-stage sample of craftspersons is also stratified by geographic location. Disproportionate sampling should not be required in either case, as crafts membership organizations and crafts-artists are broadly dispersed among divisions--no one area is estimated to have fewer than 7 percent of total organizations or 5 percent of their members, or more than 18 percent of organizations or 17 percent of their members.

Media

Likewise, it seems critical to include the dimension of crafts media in which organization members work in both the first-stage and second-stage stratification. A craftsperson's medium is central to his or her self-de-

finition. One would not want a sample of crafts-artists to include just weavers or potters and overlook glass workers or leathercrafters, just as one would not want a sample of U.S. workers to include only one or two of the major occupational groups. Not only should media be included as a stratifier to ensure representation of all types of crafts-artists, but the findings of the organizations survey indicate that some media categories must be disproportionately sampled for reliable analysis because they account for such small proportions of total craftspersons.

Defining media categories and deciding which types to oversample are not easy matters. Discussed below are what the crafts membership organizations survey reveals about media of individual crafts-artists and the limitations of this information.

The crafts membership organizations survey questionnaire included an item asking about media in which members work. Question 5a first asked whether the organization was oriented to a single medium of craft work or whether it was a general organization involved in more than one medium. If the answer was "specific medium," the respondent was asked to write in that medium. If the answer was "general," the respondent was asked in question 5b to write in up to five media in which members worked, in order of popularity, listing first the medium in which the largest proportion worked, then the next most popular medium, and so on. Staff of the Arts Endowment supplied media codes for the anwers to questions 5a and 5b that were entered in the data record for each organization.

Several problems attend the use of these data for estimating the number of individual crafts-artists who work in a particular medium, such as fiber, clay, glass, metal, and so on. First of all, it is not clear from the answers what proportion of an organization's members actually

practice the media named. Presumably all of the members of a single-medium organization work in that medium (or almost all--some members of crafts membership organizations may not be practicing craftspersons). However, few, some, or many members may also work in other media. For the general groups, the data are even less clear. Respondents were asked to list media in order of popularity, but it is hard to translate this statement into numerical terms. A medium listed first by an organization that listed five in all presumably is practiced by over 20 percent of the membership, but whether the actual proportion is 25 percent, 30, 50, 75, or 100, is not known. Similarly, one can only guess at the proportions working in the other media listed. Another problem in the case of general groups is that the respondent may not know all of the media members work in and may not have ranked the media in their true order or popularity.[1] Finally, there is the inherent problem in estimating distributions of individuals from data on organizations, namely that the same persons may belong to more than one organization and hence be doublecounted.

Despite the problems, it was essential to develop at least approximate estimates of the number of persons working in each media category for input to the crafts-artists survey first-stage and second-stage sample designs. Table III-7 shows the estimated percent distribution of single or specific-medium groups by the nine major media categories identified by the Endowment. The table also shows the distribution by media of the first-listed responses by general groups (presumably the most popular), the

---

[1] Comments during the pretest of the survey questionnaire indicated that organization respondents felt uncomfortable in trying to supply numerical estimates of proportions of members working in various media. Hence, the decision was made not to strive for a misleading level of precision but instead to encourage response by adopting the less specific wording used in questions 5a and 5b.

second-listed responses, third-, fourth-, and fifth-listed, and the total number of responses. (A few groups listed more than five media; their response beyond the fifth are not included in the table.) The bottom part of the table gives the rank order of the media within each response category from the most frequently-mentioned (rank 1) to the least-frequently-mentioned (rank 9).

Clearly, fiber is the most popular medium for the 351 specific groups. Among the 563 general groups, it is mentioned less often than clay as the most popular medium of members; however, it is mentioned most often as the 2nd, 3rd, 4th, or 5th-most popular medium. Of the total of 2,222 mentions by general groups, fiber ranks first. Clay is next in popularity among single-medium groups and has the second highest proportion of all mentions by general groups. Metal and wood have many fewer mentions than either fiber or clay, but still a respectable number. Glass, leather, paper, multi-media, and "other" media appear to have relatively little popularity as crafts media.

Using data on average membership size of the organizations responding to the survey (about 415 members on average including national groups) and making some assumptions about the proportion of organization members working in a medium depending on whether it was listed first, second, third, and so on, very crude estimates were developed of the number of craftspersons in each media category. Appendix H details the construction of these estimates for the nine broad categories and individual media subtypes within each. Table III-8 gives rounded-off estimates for the nine broad groupings. Note that these estimates correct neither for nonresponse to the organizations survey nor for estimated multiple memberships. They also suffer from all of the uncertainties about what proportion of members work in the

TABLE III-7

PERCENT DISTRIBUTION OF MAJOR MEDIA CATEGORIES MENTIONED BY CRAFTS MEMBERSHIP ORGANIZATIONS BY ORDER OF LISTING

Media Category	Specific Groups	General Groups					
		1st Listing	2nd Listing	3rd Listing	4th Listing	5th Listing	1st thru 5th Listing
Fiber	64.7%	27.9%	43.9%	30.6%	24.5%	24.6%	31.4%
Clay	23.4	50.1	18.4	12.1	7.3	4.1	21.5
Metal	2.3	4.8	11.9	23.1	18.7	11.8	13.7
Wood	2.8	6.2	10.4	14.3	19.4	14.8	12.3
Glass	2.0	2.0	4.5	6.2	12.4	20.5	7.4
Other	1.7	5.7	4.3	6.2	4.8	5.7	5.3
Multi	1.7	2.3	3.3	4.4	7.6	8.6	4.6
Leather	0.9	0.5	2.6	2.5	1.8	7.4	2.7
Paper	0.6	0.5	0.7	0.6	3.5	2.5	1.0
Total	100.1	100.0	100.0	100.0	100.0	100.0	99.9
(N)	(351)	(563)	(538)	(481)	(396)	(244)	(2222)
	Rank Order of Media Categories Within Each Listing						
Fiber	1	2	1	1	1	1	1
Clay	2	1	2	4	6	8	2
Metal	4	5	3	2	3	4	3
Wood	3	3	4	3	2	3	4
Glass	5	7	5	5.5	4	2	5
Other	6.5	4	6	5.5	7	7	6
Multi	6.5	6	7	7	5	5	7
Leather	8	8.5	8	8	9	6	8
Paper	9	8.5	9	9	8	9	9

SOURCE: National crafts membership organizations survey conducted by Mathematica Policy Research, 1978.

NOTE: 33 respondents did not indicate media for their organization.

various media with only popularity rankings to go on. So the figures that are shown in table III-8 should be regarded with considerable skepticism. However, they probably give a roughly accurate picture of the relative popularity of the major media among working craftspersons.

The table shows that fiber artists are estimated at about 170,000 or almost 45 percent of the total; crafts-artists working in clay are the next largest group, accounting for about 98,000 persons or over 25 percent of the total. Crafts-artists working in metal and wood are each about 30,000 or 8 percent. Glass workers are less than 16,000 or about 4 percent, while crafts-artists working in leather and paper are quite few in number, about 6,000 and 3,000, respectively. Craftspersons working in multi-media (this category included such responses as dolls and toys, nature crafts, beach crafts, Native American and other ethnic crafts) are estimated at about 11,000 persons, and those working in "other" media (such as plastic, ivory, tole, candles, egg decor, and bread) at about 15,000.

From the figures shown in table III-8, even allowing for a sizable margin of error, it appears that crafts-artists are distributed very unevenly among the major media. It should be no problem at all to obtain a representative sample of fiber and clay artists and no big problem for wood and metal artists using almost any reasonable sampling fraction. However, to produce sufficient numbers of glass, leather, paper, multi-media, and "other" media artists may require overrepresenting these groups in the sample.

Membership Size

Number of members is an attribute of organizations, not individuals. Nevertheless, it is recommended that membership size be taken into account

TABLE III-8

APPROXIMATE ESTIMATES OF CRAFTSPERSONS
WORKING IN EACH MAJOR MEDIUM

Media Category	Estimated Craftspersons	
	Number	Percent
Fiber	170,000	44.7%
Clay	98,000	25.8
Metal	32,000	8.4
Wood	29,000	7.6
Glass	16,000	4.2
"Other" Media	15,000	3.9
Multi-Media	11,000	2.9
Leather	6,000	1.6
Paper	3,000	0.8
Total	380,000	99.9%

SOURCE: National crafts membership organizations survey conducted by Mathematica Policy Research, 1978.

NOTE: Appendix H explains the derivation of these figures and shows the individual media subclassifications included in each broad category.

in the first-stage sample design. Crafts membership organizations vary widely in size from groups with fewer than 25 members to those with well over 5,000. The distribution by size categories is very uneven, so much so that the proportion of total craftsperson members accounted for by groups of different sizes varies inversely with number of members. Thus, crafts organizations with fewer than 50 members account for about one-third of all organizations responding to the survey but less than 3 percent of all organization members, while organizations with 2,000 or more members account for less than 3 percent of all organization members but over one-third of all members. Given the inverse relationship between share of the universe of organizations and share of the universe of craftsperson members, care should be taken to include most, if not all, of the very large groups in the first-stage sample, together with a representative selection of smaller-sized organizations. This distinction should be carried over to the second-stage sample design, in this instance using a smaller sampling fraction for members of the very large groups compared to members of other groups, so that all persons in the universe have an equal probability of being selected.

Other Characteristics

There do not appear to be compelling reasons to include the items on organization activities or jury requirement in either the first-stage or second-stage sample stratifications. As chapter IV shows, responses to the question on activities do not provide a basis for distinguishing between groups of professional versus recreational craftspersons--72 percent of all crafts membership groups had sales activities in the previous year, 72 percent offered workshops, and almost 88 percent put on exhibits.

The item on jury requirement for membership appears more discriminating--less than 30 percent of crafts organizations have such a requirement for some or all of their members. However, the use of jurying to restrict memebership to presumably professional crafts-artists producing work of high quality is clearly particular to certain areas of the country and certain types of media. Over 40 percent of organizations in New England and the South Atlantic states and of organizations oriented to metal and paper crafts have a jury requirement for some or all members, but this is true for less than 20 percent of groups in the West North and South Central states and for groups oriented to leather or crafts in the "other" media and multi-media categories. In light of these findings, it is unwarranted to stratify by jury requirement as an indicator of professionalism of craftspersons belonging to organizations.

OVERALL SAMPLE SIZE

A critical parameter to estiblish before sampling fractions for stratifiers included in either the first-stage or second-stage design are specified is the overall sample size desired for the individual craftspersons survey. The initial planning study phase recommended that the sample of craftspersons be in the range of 10,000 to 25,000 to permit following up important subgroups and subject areas in detail. Costs were estimated at $200,000 to $300,000 for a mail survey of 10,000 and at $500,000 to $750,000 for a mail survey of 25,000.

Recent experience with the crafts membership organizations survey and other mail surveys suggests that costs for the crafts-artists survey will be close to or above the high end of these ranges, figured per sample

case. The crafts membership organizations survey included an advance mailing with a return postcard and incurred added costs due to delay of the third mailing. The individual craftspersons survey will also require a prior mailing to organizations to obtain membership rosters, plus a computer sorting and matching operation to eliminate duplicate names. Responses to first and second mailings may be better on the part of individual crafts-artists who are speaking for themselves than it was for organization representatives. On the other hand, the longer questionnaire that will be needed to explore craftspersons' socioeconomic circumstances may deter response. In sum, there is no reason to expect that costs per case for the crafts-artists survey will be significantly lower than the cost of the prior survey of organizations.

In determining the optimum overall sample size, cost must be balanced against reliability. Table III-9 shows 95 percent confidence intervals in percentage terms for estimates of hypothetical subgroups of craftspersons accounting for 50 percent, 25 percent, 8 percent, 4 percent, and 2 percent of the universe of 375,000 crafts-artists.[1] The confidence

---

[1] Confidence intervals express the range of deviation from the "true" values of characteristics in a population universe which can be expected when estimates are based on a sample rather than on a complete enumeration. Thus, if the 68 percent confidence limit for an estimated subgroup of 10,000 is ±1,000, this means there is a 68 percent probability that the range 9,000 to 11,000 contains the true value. (The 68 percent confidence limit is also called the standard error of the estimate.) With a 95 percent confidence limit of ±2,000 for an estimated subgroup of 10,000 (or twice the standard error), the chances are 95 out of 100 that the range 8,000 to 12,000 contains the true value. Table III-9 shows 95 percent confidence intervals as percents of the subgroup being estimated. Confidence intervals at the 99 percent level, which would be even more certain, are one-third again the size of the 95 percent confidence intervals.

Note that confidence intervals express only the variation to be expected because of sampling errors. Nonsampling errors, such as bias from nonreporting or coding and processing errors, can also be important, particularly as the estimated number approaches the total universe.

TABLE III-9

95 PERCENT CONFIDENCE INTERVALS FOR ESTIMATES OF SUBGROUPS OF CRAFTSPERSONS BASED ON ALTERNATIVE SAMPLE SIZES

Estimated Subgroup Size		Number of Cases in Sample	95% Confidence Interval as Percent of Estimated Subgroup Size
Number	Percent of Total Universe		
Sample Size: 25,000 (1 in 15 of universe)			
187,500	50%	12,500	± 1.3%
93,750	25	6,250	± 2.3
30,000	8	2,000	± 4.3
15,000	4	1,000	± 6.2
7,500	2	500	± 8.8
Sample Size: 10,000 (1 in 37.5 of universe)			
187,500	50%	5,000	± 2.1%
93,750	25	2,500	± 3.6
30,000	8	800	± 6.8
15,000	4	400	± 9.8
7,500	2	200	± 14.0
Sample Size: 5,000 (1 in 75 of universe)			
187,500	50%	2,500	± 3.0%
93,750	25	1,250	± 5.0
30,000	8	400	± 9.6
15,000	4	200	± 13.8
7,500	2	100	± 20.0

SOURCE: Confidence intervals calculated using tables in Appendix A, "Derivation of 95 Percent Confidence Intervals," in Constance F. Citro and Patricia J. Doyle, Description and Evaluation of the SSI Elderly State and National Samples (Washington, D.C.: Mathematica Policy Research, Inc., August 1977).

NOTE: The 95 percent confidence interval represents twice the standard error and is here presented as a percent of the estimated number for each subgroup; e.g., with a sampling fraction of 1 in 15, the 95 percent confidence interval for a subgroup accounting for 50 percent of the total is ± 2,510 or ± 1.3 percent of the estimated number of 187,500 craftspersons in this subgroup.

limits shown are based on sample sizes of 25,000 cases (1 in 15 of the crafts-artist universe), 10,000 cases (1 in 37.5), and 5,000 cases (1 in 75).

The largest sample size--25,000--provides reliable esimates within plus or minus 10 percent for even very small subgroups of crafts-artists, for example, leathercrafters who are about 2 percent of the total. The sample size of 10,000 provides reliable estimates for all but the smallest subgroups (2 percent or less), while the 5,000 sample size loses reliability for estimates of categories smaller than 8 percent. (Metal and woodworkers are each estimated at about 8 percent of total crafts-artists, while crafts-artists working in glass, "other" media, multi-media, leather and paper are estimated at 4 percent or less. Crafts-artists resident in the West North Central, West South Central, and Mountain divisions are also estimated in each case at less than 8 percent of the total.)

Table III-10 looks at the reliability of estimates of subgroups by other characteristics based on different sample sizes. Given that one obtains 1,000 cases of a subgroup totalling 10 percent of all crafts-artists and then wants to distribute that subgroup by income classes, age-race-sex groups, or some other variable, the question is the reliability of the estimated share of the subgroup accounted for by each category of the other variable.

The table shows that estimates for a category accounting for 10 percent of a large subgroup (for example 10 percent of fiber artists who are close to half the total) are reliable within plus or minus twelve percent based on a sample as small as 5,000. On the other hand, estimates for a category accounting for 10 percent of a small subgroup (8 percent of the total or less) are unreliable by this measure even if the total sample size is as large as 25,000.

Given that resources to conduct a survey of individual crafts artists are limited, a strategy of disproportionate sampling of important small subgroups is required to achieve anything like a reasonable level of reliability for further analysis by other characteristics. The following discussion assumes that 10,000 is the upper bound for the sample of crafts-persons on cost grounds. Alternatives are suggested for the composition of a sample of crafts-artists based on a total size of 10,000 compared to a total size of 5,000.

COMPOSITION OF THE CRAFTS-ARTISTS SAMPLE

Prior discussion recommended that geographic location and media be used as stratifiers for the first-stage sample of crafts organizations to ensure representation of these important dimensions in the subsequent sample of individual members. Membership size was recommended as another stratifier to ensure that the rosters obtained totalled the expected number of crafts-artists. Each of these dimensions was also to be used to stratify the second-stage sample of individual crafts-artists.

Of the nine major media categories identified by the Arts Endowment, only two--fiber and clay--are estimated to account for more than 8 percent of all crafts-artists. Clearly, oversampling of the less prevalent media types will be necessary for reliable analysis by other characteristics such as age, income, training, and so on. Crafts-artists are more evenly distributed by area of residence--only three of the nine divisions are estimated to have fewer than 8 percent of total crafts-artists.

Table III-11 shows four illustrative crafts-artists samples, two of total size 10,000 and two of total size 5,000. In each pair, one sample is designed to achieve as close to the same degree of reliability as possible for estimates of the nine major media types. These samples

TABLE III-10

95 PERCENT CONFIDENCE INTERVALS FOR ESTIMATES OF CATEGORIES OF CRAFTSPERSON SUBGROUPS BASED ON ALTERNATIVE SAMPLE SIZES

Estimated Category Size Number and Percent of Subgroup	Number of Cases in Sample	95% Confidence Interval as Percent of Subgroup Category
Sample Size: 25,000 crafts-artists (1 in 15 of universe)		
18,750 - 10% of a 50% subgroup	1,250	± 5.4%
9,375 - 10% of a 25% subgroup	625	± 7.5
3,000 - 10% of an 8% subgroup	200	± 13.8
1,500 - 10% of a 4% subgroup	100	± 18.8
750 - 10% of a 2% subgroup	50	± 27.2
Sample Size: 10,000 crafts-artists (1 in 37.5 of universe)		
18,750	500	± 8.5%
9,375	250	± 12.4
3,000	80	± 21.9
1,000	40	± 29.7
750	20	± 42.9
Sample Size: 5,000 crafts-artists (1 in 75 of universe)		
18,750	250	± 11.8%
9,375	125	± 16.9
3,000	40	± 30.5
1,000	20	± 42.1
750	10	± 60.8

SOURCE: Confidence intervals calculated using tables in Appendix A, "Derivation of 95 Percent Confidence Intervals," in Constance F. Citro and Patricia J. Doyle, Description and Evaluation of the SSI Elderly State and National Samples (Washington, D.C.: Mathematica Policy Research, Inc., August 1977).

NOTE: The 95 percent confidence interval represents twice the standard error and is here presented as a percent of the estimated number for each subgroup category; e.g., with a sampling fraction of 1 in 15, the 95 percent confidence interval for a 10 percent category of a 50 percent subgroup is ± 1,010 or ± 5.4 percent of the estimated number of 18, 750 craftspersons in this category.

TABLE III-11

ALTERNATIVE SAMPLES OF CRAFTSPERSONS SHOWING SAMPLING FRACTIONS FOR MEDIA TYPES AND 95 PERCENT CONFIDENCE INTERVALS (CI) FOR ESTIMATES OF EACH TYPE AND ESTIMATES OF 10 PERCENT CATEGORIES OF EACH TYPE

Media Type	First Sample Plan: Sampling Fraction and No. of Cases	First Sample Plan: 95% CI for Estimate of Media Type	First Sample Plan: 95% CI for Estimate of 10% Category	Second Sample Plan: Sampling Fraction and No. of Cases	Second Sample Plan: 95% CI for Estimate of Media Type	Second Sample Plan: 95% CI for Estimate of 10% Category
Sample Size: 10,000 crafts-artists						
Paper	1/10 - 300	± 11.5%	± 36.0%	1/10 - 300	± 11.5%	± 36.0%
Leather	1/10 - 600	± 8.1	± 25.0	1/10 - 600	± 8.1	± 25.0
Multi-Media	1/20 - 550	± 8.4	± 25.6	1/40 - 275	± 11.1	± 36.2
"Other" Media	1/20 - 750	± 7.1	± 21.7	1/40 - 375	± 10.1	± 30.8
Glass	1/20 - 800	± 6.9	± 21.1	1/40 - 400	± 9.7	± 29.9
Wood	1/20 - 1450	± 5.1	± 16.3	1/40 - 725	± 7.1	± 23.0
Metal	1/20 - 1600	± 4.8	± 15.4	1/40 - 800	± 6.8	± 21.8
Clay	1/67 - 1463	± 4.6	± 15.4	1/40 - 2450	± 3.6	± 12.0
Fiber	1/67 - 2537	± 3.0	± 12.0	1/40 - 4240	± 2.3	± 9.3
Sample Size: 5,000 crafts-artists						
Paper	1/20 - 150	± 16.3	± 50.7	1/20 - 150	± 16.3	± 50.7
Leather	1/20 - 300	± 11.4	± 35.3	1/20 - 300	± 11.4	± 35.3
Multi-Media	1/40 - 275	± 11.9	± 36.2	1/80 - 138	± 16.8	± 51.3
"Other" Media	1/40 - 375	± 10.1	± 30.8	1/80 - 188	± 14.3	± 43.5
Glass	1/40 - 400	± 9.8	± 29.9	1/80 - 200	± 13.8	± 42.1
Wood	1/40 - 725	± 7.1	± 23.0	1/80 - 362	± 10.1	± 32.1
Metal	1/40 - 800	± 6.8	± 21.8	1/80 - 400	± 9.6	± 30.9
Clay	1/134 - 731	± 6.6	± 22.0	1/80 - 1225	± 5.1	± 17.0
Fiber	1/134 - 1268	± 4.3	± 17.0	1/80 - 2125	± 3.3	± 13.1

SOURCE: Confidence intervals calculated using tables in Appendix A, "Derivation of 95 Percent Confidence Intervals," in Constance F. Citro and Patricia J. Doyle, Description and Evaluation of the SSI Elderly State and National Samples (Washington, D.C.: Mathematica Policy Research, Inc., August 1977).

NOTE: The 95 percent confidence interval represents twice the standard error and is here presented as a percent of the estimated number for each media type and as a percent of the estimated number for a 10 percent category of each media type.

incorporate three different sampling fractions--1 in 10 of paper artists and leathercrafters for the sample of 10,000 (1 in 20 for the 5,000 sample); 1 in 20 (or 1 in 40) of crafts-artists working in multi-media, "other" media, glass, wood, and metal; and 1 in 67 (or 1 in 134) of clay and fiber artists. The second sample in each pair includes 1 in 10 (or 1 in 20) of paper-artists and leathercrafters as before, but samples all other media types at a common fraction of 1 in 40 (or 1 in 80). Geographic location is not referenced, as this variable is to be used as a stratifier but need not be sampled disproppportionately. Membership size is not referenced either, as the different sampling fractions required for members of very large groups versus members of all other groups would be applied in the same proportion to the sampling fractions determined for the various media types.

As can be seen, the sample of 10,000 cases based on three different sampling fractions provides estimates of crafts-artists that are reliable within a range of plus or minus 8 percent for all media types except paper artists; when the sample size is restricted to 5,000 cases, estimates by media are still reliable within a range of plus or minus 4 to 12 percent for all types except paper. Similarly, estimates of a category such as an income or age class accounting for 10 percent of a media type are reliable within ranges of plus or minus 12 to 26 percent and plus or minus 17 to 36 percent for all media types except paper, based on total sample sizes of 10,000 and 5,000 cases, respectively.

In contrast, the samples incorporating only two sampling fractions show a greater range of reliability compared to the samples just discussed, although the divergence is less great where the total sample size is 10,000. These samples are presented because they are simpler in design and therefore simpler to obtain. Simplicity gains importance in light of the two-stage sampling process required for the individual crafts-artists survey.

If sufficient funds were available, it is recommended that a sample of 10,000 cases be selected, using only two sampling fractions. This affords estimates for each media type within a range of plus or minus 2 to 12 percent, or no more than 5 percentage points broader than the range using the more elaborate sample design. Ranges for categories accounting for 10 percent of each type are reliable within plus or minus 9 to 36 percent using the simpler design. This range is 11 percentage points broader than the alternative, but the simpler design affords the advantage of being much easier to implement, as is discussed in the next section. If funding is more limited, then a minimum sample size of 5,000 is recommended, using three sampling factions. In this case, the much greater range of reliability of estimates based on the simpler design offsets its practical advantages.

The discussion in this section is meant to be illustrative. Obviously, other sample sizes between 5,000 and 10,000, and other sampling fractions than the ones presented, are possible. A model could be formulated that includes the estimated number of crafts-artists in each media category and overall sample size to specify a unique sampling fraction for each type that results in estimates of equal reliability. Cost

could also be balanced against reliability in the model to specify an optimum sample size within upper and lower bounds. The drawback to "finetuning" the sample design by specifying unique sampling fractions for each media type is that every additional sampling fraction included in the second-stage sample design makes processing of the first-stage sample more complex.[1] It is strongly recommended that the design of the crafts-artists sample be kept as simple as possible, while recognizing the need to obtain sufficient cases for reliable analysis of the very small media subgroups.

SAMPLING ORGANIZATIONS IN THE FIRST STAGE

Given that the bounds of the second-stage sample of individual crafts-artists are determined, namely a sample size between 5,000 and 10,000 incorporting disproportionate sampling of small media subgroups, it is possible to specify the design of the first-stage sample of organizations. A point to make at the outset is that sufficient organizations should be included in the first-stage sample to produce many more than the desired number of craftsperson names from their membership rosters for the second-stage sample. More names must be obtained in the first stage given that the estimates of multiple memberships developed in the planning study are very incomplete. A larger number of craftspersons may belong to more than one organization than estimated, so that lists would have to be requested from additional organizations to come up with sufficient names for the craftspersons samples unless this problem is anticipated in the first stage. It is also very

---

[1]There is also the consideration that a complex sample design on one dimension--in this case, media--makes estimates of other crosscutting dimensions less precise. Thus, estimates of crafts-artists in each geographic division, for example, will be a function of the reliability of the estimates for each of the media types sampled using a different fraction and of the proportions of each such media type within the particular division. The confidence intervals around the estimates for divisions will be broader given use of different sampling fractions for media types than would be the case if all crafts-artists in each division were sampled at the same fraction.

desirable to obtain a pool of craftsperson names from the first stage that is many times larger than the desired sample to afford the least chance for introducing bias into the craftsperson sample. Including organizations in the first-stage sample whose membership lists will produce 10 to 20 times as many craftspersons as are needed for the final sample is recommended.

First-Stage Sample Design for a 10,000 Craftspersons Sample

To produce a sample of 10,000 craftspersons that overrepresents leather and paper artists, it is recommended that the first-stage sample design recognize three categories of crafts membership organizations: organizations with members who work in leather or paper, very large organizations with membership size of 5,000 or more, and all other organizations. These groupings are designated the A, B, and C samples.

It is recommended that the A sample include all groups that mention leather or paper as media their members work in, i.e., that the sampling fraction used for these groups in the first-stage design be 1 in 1 or 100 percent. Leather and paper media received a total of 89 mentions from specific and general groups (counting any mention from first to fifth for the latter), but the unduplicated number of organizations may be a good deal less, depending on how many groups mentioned both media. Assuming for discussion purposes that the A sample includes about 75 organizations, the membership lists of these groups should total about 24,000 names including an estimated 9,000 leather and paper artists.[1]

---

[1] Based on an average membership size of 314 craftspersons for all organizations excluding those with 5,000 or more members. Prior to specifying the final first-stage sample design, tabulations should be run to determine the unduplicated count of organizations in the A sample and the average membership size of groups in each of the A, B, and C samples.

The B sample of organizations should include all eight organizations indicating a membership size of 5,000 or more in response to the crafts membership organizations survey. (None of these groups mentioned leather or paper as media their members worked in.) The membership lists of these organizations total about 80,000.

Finally, it is recommended that the remaining 864 groups be stratified by geographic division and broad media categories (excluding paper and leather) and that the same sampling fraction be used for all strata. Figure III-3 shows the stratification scheme proposed. Note that the media categorization for general groups is based on the first or most popular medium listed. To add second or additional mentions by general groups to the stratification seems unnecessarily complicated. If these organizations arrayed as shown are sampled at a fraction of 1 in 4, or 25 percent, about 216 organizations will be selected. Their membership lists should collectively include about 68,000 names.

The total number of organizations recommended for inclusion in the first-stage sample is 299 and the total pool of craftsperson names obtained (prior to unduplication) should come to about 172,000. The pool includes, as described, an oversampling of leather and paper crafts-artists to permit including a disproportionate number of crafts-persons working in these media in the second-stage sample for reliable analysis.

First-Stage Sample Design for a 5,000 Craftspersons Sample

To produce a sample of 5,000 craftspersons that uses three different sampling fractions as outlined in table III-11 requires a somewhat more complicated first-stage sample design. It is recommended in this instance that

FIGURE III-3

RECOMMENDED STRATIFICATION TO USE IN SELECTING ORGANIZATIONS FOR THE FIRST-STAGE "C" SAMPLE

Division 1 (New England)

- Specific Groups, Broad Media Category 1 (Fiber)
- Specific Groups, Broad Media Category 2 (Metal)
- ⋮
- Specific Groups, Broad Media Category 9 ("Other" Media)
- General Groups, 1st Mention, Broad Media Category 1 (Fiber)
- General Groups, 1st Mention, Broad Media Category 2 (Metal)
- ⋮
- General Groups, 1st Mention, Broad Media Category 9 ("Other" Media)

Division 2 (Middle Atlantic)

⋮

Division 9 (Pacific)

National and International Groups (arrayed as for each division)

NOTE: Use this stratification to array groups not included in the "A" or "B" samples

the design recognize four categories of crafts membership organizations: organizations with members who work in leather or paper; organizations which list as the most popular medium metal, wood, glass, multi-media, or "other"; very large organizations with membership size of 5,000 or more; and all other organizations. These groupings are designated the D, E, F and G samples to distinguish them from the A, B, and C samples discussed previously.

It is recommended that the D sample (like the A sample) include all groups mentioning leather or paper as a medium their members work in (including any mention from first to fifth). The D sample should comprise an estimated 75 organizations, with membership lists totalling about 24,000 names.

The E sample should include a representative selection of groups with members working in metal, wood, glass, multi-media, or "other" media. Only those groups listing one of these media as most popular (either a single-medium group naming one of these types or a general group listing one of these types first) should be sampled; to do otherwise would be to include almost all of the 947 organizations responding to the prior survey in the universe for the E sample. Metal, wood, glass, multi-media, and "other media" were listed as most popular among their members by 340 groups. Assuming that 320 groups will form the basis for the E sample after eliminating duplication with the A sample groups, it is recommended that these groups be stratified or arrayed by geographic division and media type and that 1 in 2.5 or 40 percent of the organizations be selected. Membership lists from the resulting 128 groups selected should total about 40,000 names

The F sample of organizations like the B sample should include all eight very large organizations with a total membership of about 80,000. Finally, it is recommended that the remaining 544 organizations be stratified

by geographic division and the two remaining media categories--fiber and clay--based on the first or most popular medium listed. Sampling these organizations at a fraction of 1 in 5, or 20 percent, will produce a total of about 109 groups with a membership of about 34,000 for the G sample.

The total number of organizations selected in this sample design is 320, with a total membership pool of 178,000.

SAMPLING CRAFTSPERSONS FOR THE SECOND STAGE

After a first-stage sample design has been implemented and membership rosters have been requested and received from the sample of organizations, the next task will be to select from and unduplicate these lists to obtain the desired number of names for the individuals survey. Figure III-4 outlines a second-stage sample of 10,000 crafts-artists based on the A, B, and C first-stage samples of organizations; figure III-5 similarly outlines obtaining a second stage sample of 5,000 crafts-artists based on the D, E, F, and G first-stage organization samples. Each figure shows the expected numbers of craftspersons in each first-stage subsample, the recommended sampling fraction to use, and the resulting number of second-stage cases.

Note that the sampling fractions are higher than the ones specified in the applicable second-stage sample designs shown in table III-11; for example, it is recommended in figure III-4 that membership rosters of groups oriented to leather and paper (the first-stage A sample) be selected at a ratio of 1 in 9 rather than 1 in 10. Higher sampling ratios are necessary to arrive at the ultimately desired sampling fraction because of overlapping memberships. The figures show the expected number of cases and ultimate sampling fraction after elimination of duplicate names. (It is recommended that

FIGURE III-4

OBTAINING A SAMPLE OF 10,000 CRAFTS ORGANIZATION MEMBERS

	First Stage		
	A Sample	B Sample	C Sample
Universe:	75 groups 24,000 persons	8 groups 80,000 persons	864 groups 271,000 persons
Sample at fraction of:	1 in 1	1 in 1	1 in 4
Resulting pool:	75 groups 24,000 persons	8 groups 80,000 persons	216 groups 68,000 persons

	Second Stage		
	A Sample	B Sample	C Sample
Sample at fraction of:	1 in 9	1 in 36	1 in 9
Resulting sample of persons:	2,667	2,222	7,555
Sample after unduplicating (x .87)	2,320	1,933	6,573
Fraction of universe	1 in 10	1 in 41	1 in 41

Total Sample = 10,826 persons

NOTE: All figures are approximate.

FIGURE III-5

OBTAINING A SAMPLE OF 5,000 CRAFTS ORGANIZATION MEMBERS

	D Sample	E Sample	F Sample	G Sample
First Stage				
Universe:	75 groups 24,000 persons	320 groups 100,000 persons	8 groups 80,000 persons	544 groups 171,000 persons
Sample at fraction of:	1 in 1	1 in 2.5	1 in 1	1 in 5
Resulting pool:	75 groups 24,000 persons	128 groups 40,000 persons	8 groups 80,000 persons	109 groups 34,000 persons
Second Stage				
Sample at fraction of:	1 in 18	1 in 14	1 in 115	1 in 23
Resulting sample of persons:	1,333	2,857	696	1,478
Sample after unduplication: (x .87)	1,160	2,486	606	1,286
Fraction of universe:	1 in 21	1 in 40	1 in 132	1 in 133

Total Sample = 5,538 persons

NOTE: All figures are approximate.

unduplication of names be performed after selection from the membership lists to save on processsing costs.) If it turns out that multiple membership is more common than anticipated, additional names can be selected from the first-stage organizations membership lists; if the overlap is less than estimated, names can be dropped from the sample.

As can be seen, the final result in each case is to produce close to the recommended sampling fractions presented in table III-11. However, the sampling fractions, properly speaking, apply to members of organizations oriented to specific types of media and not necessarily to the various types of crafts-artists themselves. For example, the A sample of organizations includes all groups oriented to leather and paper, from which about 2300 cases are expected to result. Of these cases, about 900 are expected to be leathercrafters and paper artists, as desired; the remaining 1400 will be crafts-artists working in other media who belong to the same organizations. Thus, the actual sample of, say, metal workers will include in this instance a number of cases representing 1 in 10 of the universe as well as cases representing the desired fraction of 1 in 40. This inherent feature of the design should not significantly affect the composition of the sample, but without doubt will complicate determining precise confidence intervals for each media type as well as for categories of other variables.

One final critical element of the second-stage survey design involves assigning weights to each of the cases included in the craftspersons sample. A sample, by definition, does not include the entirety of a study population, and every case must be assigned a weight or multiplying factor to use to derive estimates of the total universe. This weight will be ap-

proximately the inverse of the final sampling fraction used to select a particular case. For example, cases selected from the first-stage A sample, after unduplication, with no other factors entering in, would have a weight of 10; cases selected from the D sample a weight of 20; cases selected from the B, C, and E samples a weight of 40; and cases selected from the F and G samples a weight of 134.

Other factors do enter in. These include different response rates by organizations in the various divisions to the prior crafts membership organizations survey, which enhance or lessen the probability of selection and hence lower or raise the craftsperson weights accordingly; varying rates of multiple organization memberships that act to raise the weights to a greater or lesser degree; and, finally, varying rates of response to both stages of the individual crafts-artists survey, which operate again to raise the final sample weights. Calculation of final weights to use in analysis should wait until both the first and second stages of the craftspersons survey are completed and more complete information on all of these factors is available.

As is evident, a representative sample of crafts-artists belonging to organizations that provides reliable estimates for the key dimension of media can be achieved, but at the price of considerable complexity. The complexity results from the fact that available information on crafts-artists' media is organization-based rather than person-based. It is recommended that the sample design for the crafts-artists survey be kept as simple as possible. Nevertheless, given the interest of the Arts Endowment and others in the crafts world in understanding each type of craftsperson, the information on members' media provided by respondents to the crafts membership organizations survey should undoubtedly be used to structure the design of the individuals survey.

CHAPTER IV

CRAFTS MEMBERSHIP ORGANIZATIONS IN THE UNITED STATES TODAY: A PROFILE

INTRODUCTION

The national survey of crafts membership organizations conducted by Mathematica Policy Research in 1978 obtained information on a broad range of characteristics of crafts groups and their members. No previous survey has covered such a large or representative number of crafts membership organizations. The preceding chapter discussed the implications of the survey results for design of a subsequent survey of individual crafts-artists selected from organization membership rolls. This chapter presents the findings of the survey as they illuminate the character and condition of crafts membership organizations in the United States today.

Voluntary crafts organizations are formed to serve needs and interests of their members. A number of items on the survey questionnaire focused directly or indirectly on membership characteristics. Respondents were asked about the geographic location of their membership and about crafts media in which members work. Responses to a question on membership size make it possible to estimate the numbers of craftspersons in each area of the country and working in each medium. Two other questionnaire items, activities the organization is involved in and whether or not presentation of work to a jury is required for membership, were asked to help determine the proportion of crafts organizations whose members are engaged in producing high-quality work

on a professional basis versus organizations geared primarily to recreational craftspersons.

Other items on the survey questionnaire relate to the organizational structure and characteristics of the crafts membership groups themselves. These variables include corporate structure (profit or nonprofit), whether the organization has paid staff or owns or rents any facilities, expenditure levels and sources of funds, and problems the organization perceives. Patterns of response to these questions should provide insight into the degree of organizational maturity of the crafts world and indicate areas where outside help or attention seems needed.

Finally, several remaining questionnaire items, looked at together, may shed light on the development of crafts membership organizations over time and their relationship to the broader environment. These variables include longevity of crafts membership organizations (years in existence), the clientele served by their activities (members only, members and other crafts professionals, or the general public), geographic dispersion of the organization's membership (whether the group represents primarily a local, state, regional, or national constituency), and, finally, the extent to which the organization's stated purposes are congruent with the activities it reports carrying out.

The discussion that follows looks in turn at each of these dimensions of the organized crafts world--membership characteristics, organizational structure, and development over time in the broader environmental context. The discussion is largely descriptive. The survey of crafts membership organizations was conducted primarily to

permit a more cost-effective design for the subsequent survey of individual crafts-artists. Hypotheses were not formulated in advance regarding the behavior of crafts membership organizations, and the content of the survey was not designed to permit rigorous statistical analysis of the findings within the context of an explanatory framework. Time and resource constraints also limited the present study to a descriptive analysis of one-way and two-way tabulations. The last section of this chapter presents recommendations for further research using the data collected in the crafts membership organizations survey.

Without reviewing the literature on voluntary associations, the findings of crafts organizations surveys in other countries, or other relevant studies for testable hypotheses, there are clearly some common-sense expectations that can be verified by the results of this survey. These expectations relate primarily to membership size. One would expect, other things equal, that more large-size groups would be incorporated, have paid staff, own or rent facilities, carry out more activities, and have more sources of funds than smaller-size organizations. One would also expect larger-size groups to account for a larger proportion of organizations with a regional, national, or international membership than of organizations with a state or local membership and to have been in existence for longer periods of time. Cross-tabulations of variables by membership size are presented at appropriate points in the discussion to test these expectations.

All variables presented are also cross-tabulated by geographic division and by the media reported as most popular among the organization's members. It is believed that readers of this report who are

active in the crafts world will be most interested in learning whether crafts organizations differ in different areas of the country or according to type of media. No prior expectations inform this analysis; instead, the description of crafts membership organization characteristics by geographic location and media will undoubtedly suggest questions for further research.

MEMBERSHIP OF CRAFTS ASSOCIATIONS

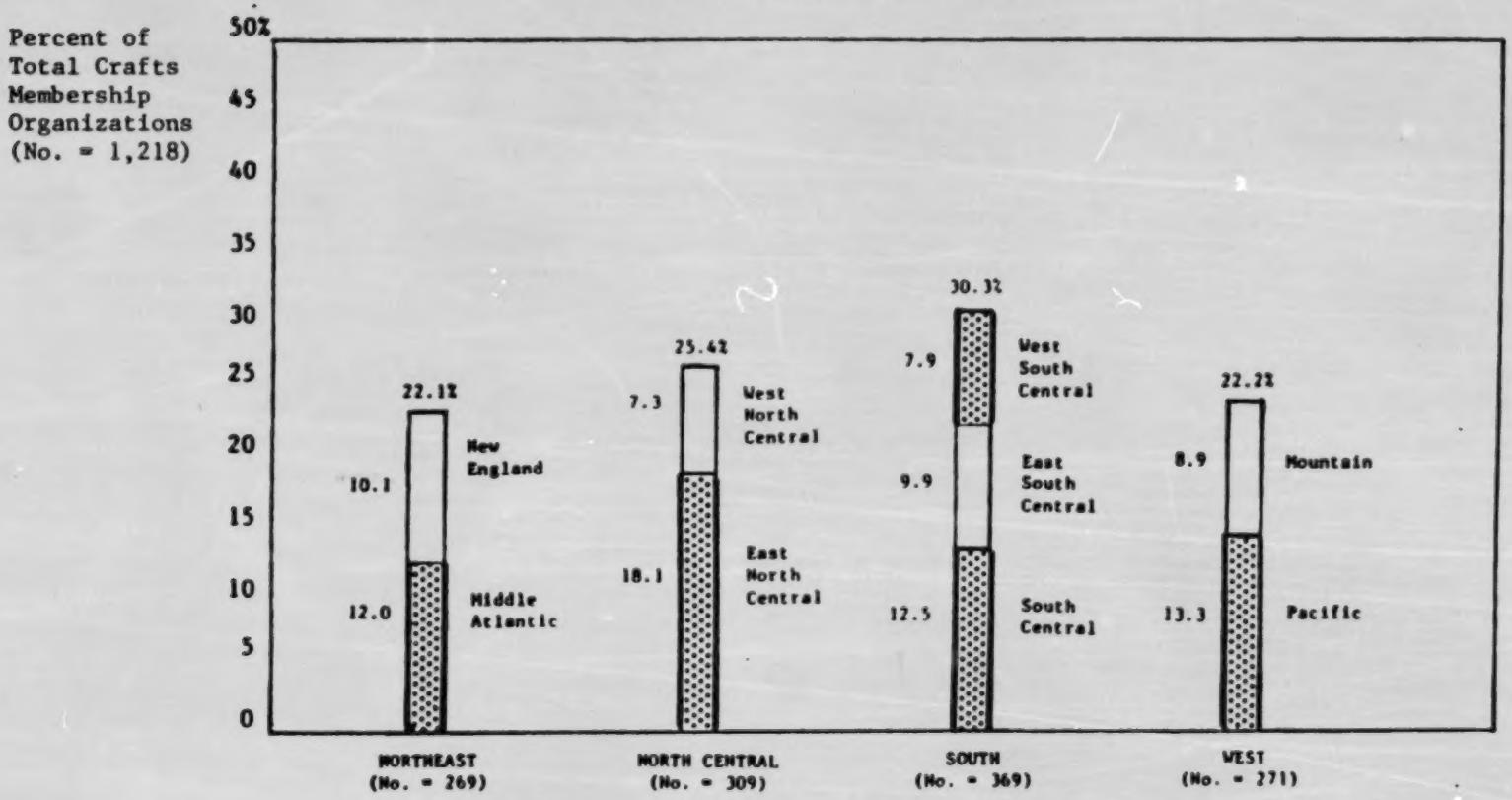
Who are the people who belong to crafts membership organizations? The national crafts membership organizations survey does not provide data on the characteristics of individual crafts-artist members as such--their training, economic level, whether crafts work is central or peripheral to their livelihood, whether they have roots in ethnic crafts traditions, and many other aspects that presumably the subsequent crafts-artists survey will examine. Nevertheless, the survey of organizations does shed light on some characteristics of individual craftspersons, including where they live, their preferred media, how many there are; whether their interests, as evidenced by the activities of their organizations, are primarily to sell or exhibit their crafts and improve their skills, or to keep in contact and socialize with like-minded persons; and, finally, whether their work had to be reviewed by a jury of peers for membership. Following is a description of the survey findings on each of these variables.

Geographic Location

Figure IV-1 graphs the percent distribution of the total number of crafts membership organizations in the United States as of 1978 by

FIGURE IV-I

PERCENT DISTRIBUTION OF ESTIMATED TOTAL CRAFTS MEMBERSHIP ORGANIZATIONS BY REGION AND DIVISION



NOTE: See table I-I for states included in each region and division; see chapter II for calculation of estimated number of crafts membership organizations, including respondents and estimated nonrespondents.

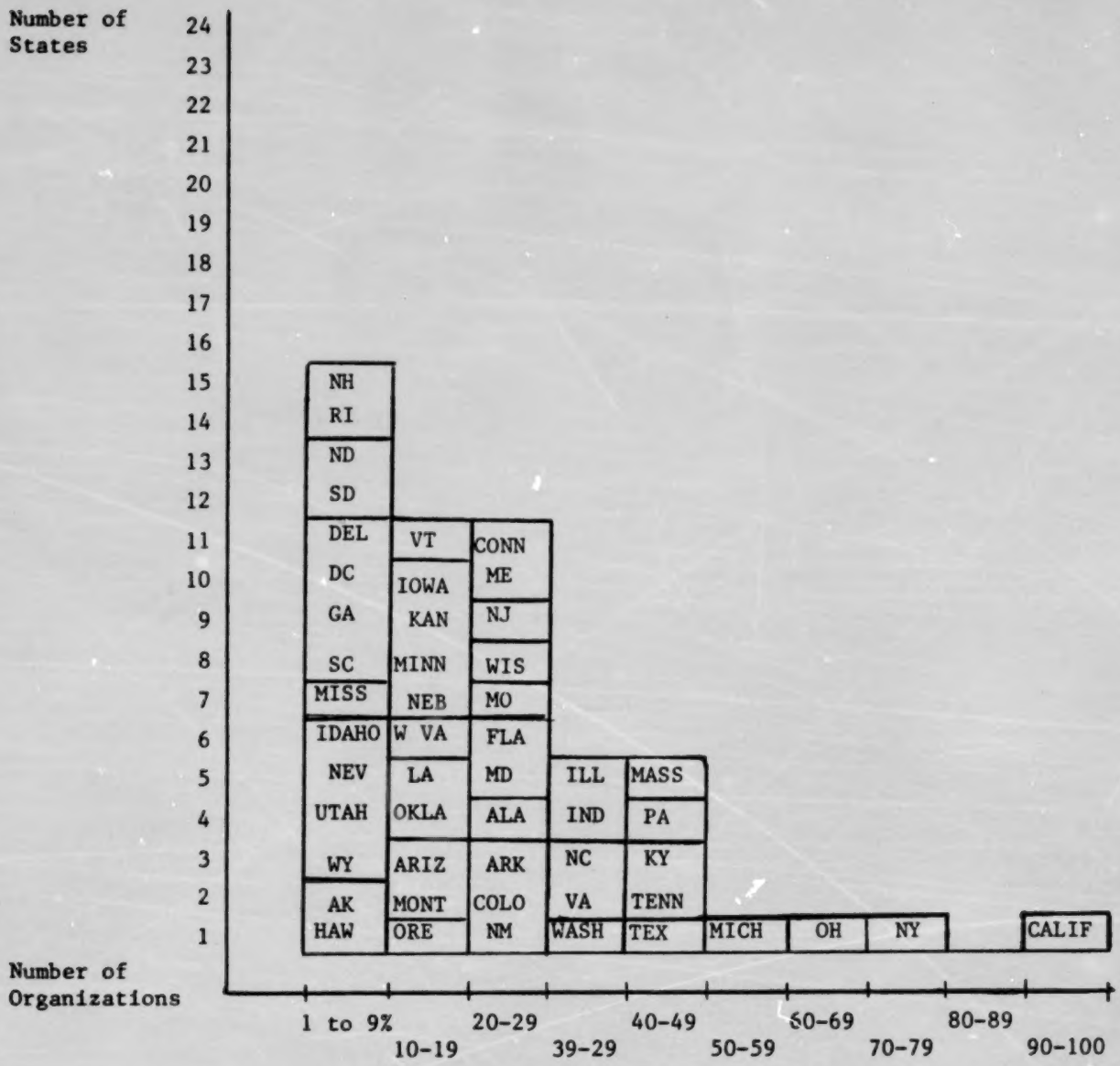
region and division of the country. The total was estimated in chapter II to be 1,218 organizations, including 947 who returned completed questionnaires plus an additional 947 who returned completed questionnaires plus an additional 271 among nonrespondents to the survey estimated to be crafts membership organizations. Of this total, the largest number are located in the South, with just over 30 percent. Each of the other regions has between 22 and 25 percent. Among divisions, the highest concentration of crafts groups--over 18 percent--is in the East North Central division, and the second highest concentration in the Pacific division with over 13 percent of the total. The areas with the smallest concentrations are the West North Central and West South Central divisions and the Mountain division--none of these areas accounts for more than 9 percent of crafts membership organizations.

Figure IV-2 shows individual states by number of crafts membership in decile intervals. The average number of organizations is 24; the median number is 18--half the states have fewer organizations than this number and half have more. The relatively few states with large numbers of organizations that pull the average up include California and New York, with relatively large numbers also in Ohio and Michigan.

How do these distributions of crafts membership organizations by geographic area translate into numbers of crafts-artists? Chapter III presented updated estimates of craftspersons belonging to organizations as of 1978 for the United States and each division. These estimates incorporate information on the estimated number of organizations in each area, membership size

FIGURE IV-2

DISTRIBUTION OF ESTIMATED TOTAL CRAFTS MEMBERSHIP ORGANIZATION BY STATE



NOTE: See chapter II for calculation of estimated number of crafts membership organizations, including respondents and estimated nonrespondents. States are grouped by division within each decile category.

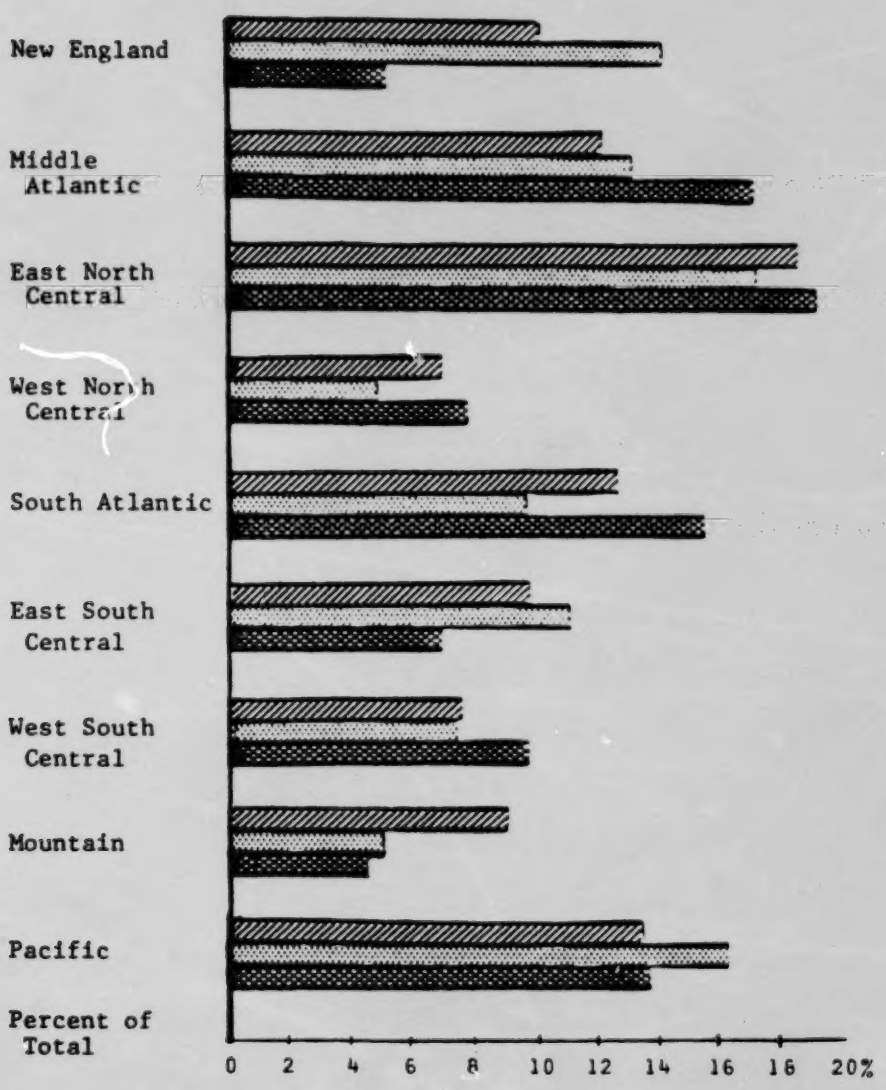
reported by organizations completing questionnaires, and estimates of the extent of multiple membership (that is, craftspersons belonging to more than one group) developed in the initial phase of the planning study. Figure IV-3 shows the percent distribution by geographic division of the total estimated number of crafts membership organizations and of the total number of estimated craftspersons who could be identifed by geographic area. Note that there are an additional 69,000 crafts-artists estimated to belong to groups which indicated their membership was primarily national or international rather than regional, state, or local.

Figure IV-3 also shows the percent distribution by division of the total working-age population of the United States age 18 to 64 for comparative purposes. While one would not necessarily expect crafts-artists to be active throughout the country in direct proportion to the general population, it is important to make this comparison so that undue significance is not attached to differing concentrations of crafts-artists by geographic area.

Examination of figure IV-3 does identify some areas of the country that have higher proportions of crafts-artists than one would expect based on their share of the total adult population. New England, notably, has almost 15 percent of estimated crafts-artists (and 10 percent of the organizations), but less than 6 percent of the working-age population. The East South Central states also have more craftspersons, 11 percent (and organizations--10 percent), than their 6 percent share of the general population warrants. Conversely, involvement in crafts seems relatively less prevalent in the South and Middle Atlantic areas--these

FIGURE IV-3

PERCENT DISTRIBUTION BY GEOGRAPHIC DIVISION OF ESTIMATED CRAFTS MEMBERSHIP ORGANIZATIONS, ESTIMATED CRAFTS-ARTISTS, AND WORKING-AGE POPULATION



KEY: Craft Organizations (No. = 1,218).
Craft Artists Belonging to Organizations (No. = 305,893 identifiable by geographic area).
Working-Age Population 18 to 64 in 1977 (No. = 128,594,000).

NOTE: percentages add up to 100 for total crafts membership organizations, total member crafts-artists, and total working-age population. The total of 1,218 organizations is a universe estimate--see table III-4. The total of 305,893 crafts-artists excludes another 68,965 persons estimated to belong to organizations which indicated their membership was primarily national or international, as opposed to regional, state, or local, and hence could not be reliably allocated to divisions--see table III-3. The source for the working-age population is the U.S. Bureau of the Census, Provisional Estimates of the Population of States by Age: July 1977, Current Population Reports, series P-25,no. 734 (November 1978), table 1.

divisions account for 16 and 17 percent of all adults, respectively, but only 10 and 13 percent of crafts-artists. In contrast, the concentrations of craftspersons and (crafts membership organizations) in the East North Central and Pacific divisions, mentioned before, are about in line with these areas' share of the population.

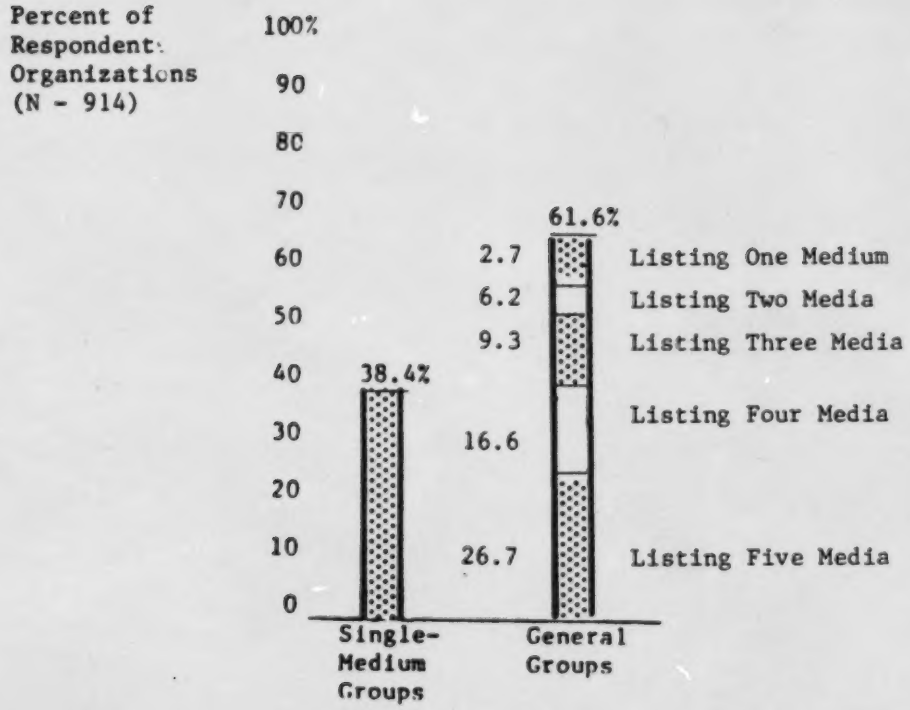
Crafts Media of Members

A comprehensive study of craftspersons requires knowledge of the kinds of materials and techniques they use and the kinds of objects they produce. The survey of crafts membership organizations could not ask for much detail about members' work. A pretest of the questionnaire indicated that it would be hard for a respondent speaking for an entire organization to supply precise information about members' crafts, and the questionnaire was purposefully kept short to encourage response. Two questions were directed to the kinds of media or materials, such as fiber, wood, leather, and so on, organization members work with. First, the respondent was asked if the organization was oriented to a single, specific craft medium, or whether it was a general crafts organization. Respondents for single-medium groups were asked to write in the medium, while respondents for general groups were asked to write up to five media in which they knew members worked, listing first the medium they believed was most popular among their members, then the second-most popular medium and so on. Staff of the Arts Endowment developed a coding scheme to classify the hadnwritten media entries, including nine broad categories--fiber, clay, metal, wood, glass, leather, paper, "other" media, and multi-media--and over seventy detailed codes within these categories.

Figure IV-4 looks at the distinction between single-medium and general crafts groups and at how many media were listed by general

FIGURE IV-4

PERCENT DISTRIBUTION OF CRAFTS MEMBERSHIP ORGANIZATIONS BY SPECIFIC VERSUS GENERAL MEDIA FOCUS AND NUMBER OF MEDIA LISTED BY GENERAL GROUPS, U.S., 1978



SOURCE: 1978 national survey of crafts membership organizations conducted by Mathematica Policy Research, responses to questions 5a and tb.

NOTE: A few organizations listed as many as eight media (1.3 percent listed 8; 0.2 percent listed 7; and 2.3 percent listed 6).

groups.[1] Over one-third of crafts membership organizations are oriented to a single medium of crafts work. Another one-quarter are general groups that listed five media their members work in, and still another sixth are general groups that mentioned four media.

Table IV-1 shows in percentage terms which of the nine broad media categories are most often mentioned by singel-medium groups, and similarly which are listed first by general groups as the most prevalent among their members and which are listed second. Clearly, fiber and clay are the predominant media of organized craftspersons. Almost two-thirds of single-medium groups are comprised of fiber artists, such as weavers, embroiderers, quiltmakers, and so on. Fiber runs second to clay as the medium mentioned most often first by general groups--it has less than 30 percent of first mentions, but is listed most frequently as the second most popular medium of general groups with almost 44 percent of second mentions. The pattern for clay is just the reverse--less than one-quarter of single-medium groups are oriented to ceramics, porcelain, china painting, and so on. Similarly, clay crafts are the second most popular medium of less than 20 percent of general groups, but they take first place as most popular among general groups with 50 percent of first mentions. These findings suggest that fiber artists have formed more cohesive associations amoung themselves than have persons involved with clay crafts who tend to be members of general groups along with other types of crafts-artists.

---

[1] Readers should note that percentages in this graph and remaining tables and figures in this chapter are based on organizations which sent in completed questionnaires rather than the total estimated universe.

TABLE IV-1

PERCENT DISTRIBUTION OF SINGLE-MEDIUM RESPONSES AND FIRST AND SECOND LISTINGS OF GENERAL GROUPS BY BROAD MEDIA CATEGORIES, U.S., 1978

Media Category	Specific Groups	Gereral Groups		"Primary" Medium[a]
		First Listing	Second Listing	
Fiber	64.7%	27.9%	43.9%	42.0%
Clay	23.4	50.1	18.4	39.8
Metal	2.3	4.8	11.9	3.8
Wood	2.8	6.2	10.5	4.9
Glass	2.0	2.0	4.5	2.0
Leather	0.9	0.5	2.6	0.7
Paper	0.6	0.5	0.7	0.5
Other media[b]	1.7	5.7	4.3	4.2
Multi-media[c]	1.7	2.3	3.3	2.1
Total	100.1	100.0	100.0	100.0
(N)	(351)	(563)	(538)	(914)

SOURCE: 1978 national survey of crafts membership organizations conducted by Mathematica Policy research, responses to questions 5a and 5b.

[a] Combines responses of single-medium groups with first mentions of general groups.

[b] Includes such media as plastic, ivory, tole, candles, egg decor, bread, and so on. See appendix H.

[c] Includes such categories as dolls and toys, clothing, nature crafts, beach crafts, and so on. See appendix H.

None of the remaining seven broad media type accounts for more than 3 percent of single-medium groups or more than 7 percent of first mentions by general groups, although metal and wood are each listed second by over 10 percent of general groups. Generally, crafts-artists working in these other kinds of media are found more frequently as members of general groups rather than in specialized, specific-medium organizations.

What one would like to know in addition to how many organizations mention particular types of media is how many individual crafts-artists work in each type. Developing such estimates is not a simple matter. To single out one problem, consider that a medium listed first by a general group that mentioned five media in all may engage anywhere from 20 to 100 percent of the membership, and so on for the other mentions. Appendix H provides estimates, developed under a particular set of assumptions, of the numbers of craftspersons working in each of the broad media categories and detailed subcategories identified by the Arts Endowment. (Also shown are the number of organizations listing each media subcategory.) These estimates are approximate, but probably validly capture the relative distribution of the various media types among organized craftspersons in the country today.

Analysis in this chapter of crafts-artists' media looks only at the responses of the organizations themselves. To simplify presentation, an indicator of the "primary" medium of crafts membership groups is used that combines responses of single-medium organizations with responses listed first by general groups. The percent distribution of

this variable is shown in the last column of table IV-1. Fiber is the primary medium for 42 percent of crafts membership organizations, followed closely by clay. None of the other media account for more than 5 percent of the total.

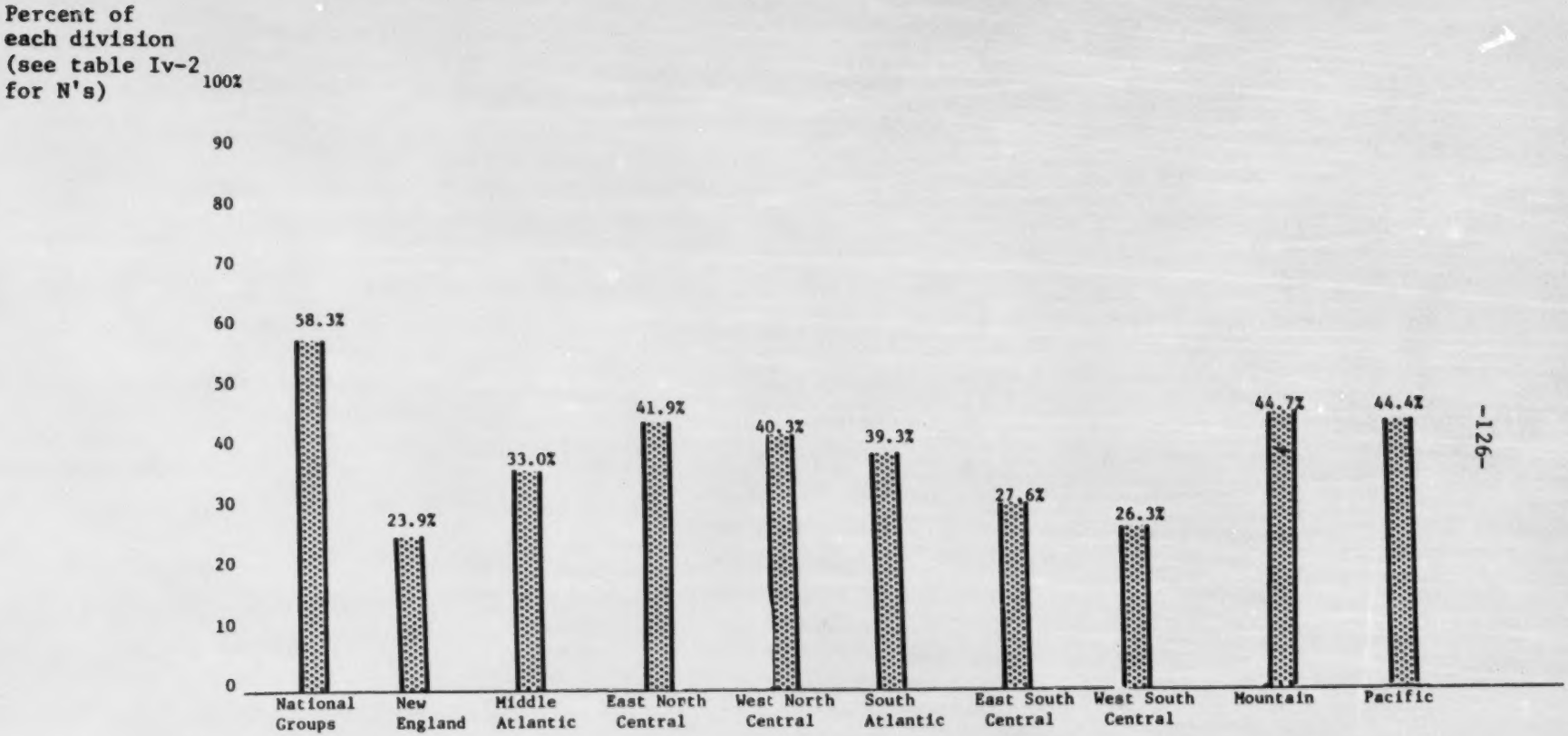
The following figures relate the distribution of crafts membership organizations by media and their distribution by geographic division of the country. Figure IV-5 shows the proportion of crafts membership organizations that are oriented to a single medium among national groups and the organizations in each division.[1] Clearly, organizations with a national or international membership are predominantly oriented to a single medium--almost 60 percent are specific-medium groups compared to less than 40 percent on average for the country as a whole. Single-medium groups account for about 35 to 45 percent of the organizations in each division, except in New England and the East and West South Central areas, where less than 30 percent of crafts memberships groups are organized in this manner.

Looking at types of media, table IV-2 shows the distribution of national groups and of organizations in each division by primary medium. Fiber accounts for almost 40 to almost 50 percent of crafts membership organizations in every division except the West South Central states and New England, with only 30 and 33 percent, respectively, of groups primarily interested in that medium. National membership groups

[1]Including national membership groups in the totals for a geographic area--for example, allocating a national group located in New York City to the Middle Atlantic division--could distort the picture of crafts-artists actually resident in that area and the groups known to be serving them.

FIGURE IV-5

PERCENT OF NATIONAL CRAFTS MEMBERSHIP ORGANIZATIONS AND ORGANIZATIONS IN EACH DIVISION ORIENTED TO A SINGLE CRAFT MEDIUM



SOURCE: 1978 national survey of crafts memberships organizations conducted by Mathematica Policy Research, responses to question 5a.

NOTE: "National" groups include organizations responding to question 13 that their membership was primarily national or international as opposed to regional, state, or local.

TABLE IV-2

PERCENT DISTRIBUTION OF NATIONAL CRAFT ORGANIZATIONS
AND ORGANIZATIONS IN EACH DIVISION BY MEMBERSHIP SIZE

Region and Division	Fiber	Clay	Metal	Wood	Glass	Leather	Paper	Other Media	Multi-Media	Number of Respondent Organizations
National Groups	31.9%	29.2%	6.9%	8.3%	5.6%	1.4%	2.8%	9.7%	4.2%	72
Northeast										
New England	33.7	45.7	7.6	5.4	2.2	---	2.2	2.2	2.2	92
Middle Atlantic	45.0	45.0	3.0	3.0	---	---	1.0	1.0	2.0	100
North Central										
East North Central	44.6	41.9	2.7	3.4	2.7	---	---	4.1	0.7	148
West North Central	46.8	27.4	---	4.8	1.6	4.8	---	9.7	4.8	62
South										
South Atlantic	45.8	45.8	0.9	4.7	0.9	---	---	---	1.9	107
East South Central	48.7	35.5	---	10.5	2.6	---	---	1.3	1.3	76
West South Central	29.8	47.4	1.8	5.3	---	1.8	1.8	8.8	3.5	57
West										
Mountain	38.2	39.5	9.2	2.6	---	1.3	---	6.6	2.6	76
Pacific	46.8	35.5	5.6	4.0	3.2	---	---	4.0	0.8	124
TOTAL	42.0	39.8	3.8	4.9	2.0	0.7	0.5	4.2	2.1	914

SOURCE: 1978 national survey of crafts membership organizations conducted by Mathematica Policy Research, responses to questions 5a and 5b.

NOTE: "National" groups include organizations responding to questio 13 that their membership was primarily national or international as opposed to regional, state, or local. See appendix H for detailed media included in each category. "Primary" medium combines responses of single-medium groups with first mentions of general groups.

also have a low proportion oriented to fiber (32 percent). Clay is the favored medium of 35 to 45 percent of the groups in all areas of the country, except the West North Central states where clay crafts claim less than 30 percent of the groups and, conversely, the West South Central area, where they claim over 45 percent. National membership groups, again, include a low proportion oriented primarily to clay--less than 30 percent.

Looking at the other media categories, the most evident phenomenon is the concentration of groups oriented to metal, wood, glass, leather, paper, other media, and multi-media among national membership organizations compared to regional, state, and local organizations in the divisions. Crafts-artists working in these media may be relatively few in number, but they have joined together to form nationally-based associations. Some other patterns are also evident by division. Metal groups are conspicuously absent from the West North Central states and more than usually prevalent in the Mountain states (with over 9 percent of the total for this division). Wood groups are especially prevalent in the East South Central states. Leather groups show up in larger than expected numbers in the West North Central area; while the West North and South Central states have larger numbers of groups primarily oriented to "other" media or to multi-media.

Membership Size

Number of members belonging to each crafts organization has been used in this report to calculate estimated numbers of individual crafts-artists by geographic division and media type. The distribution

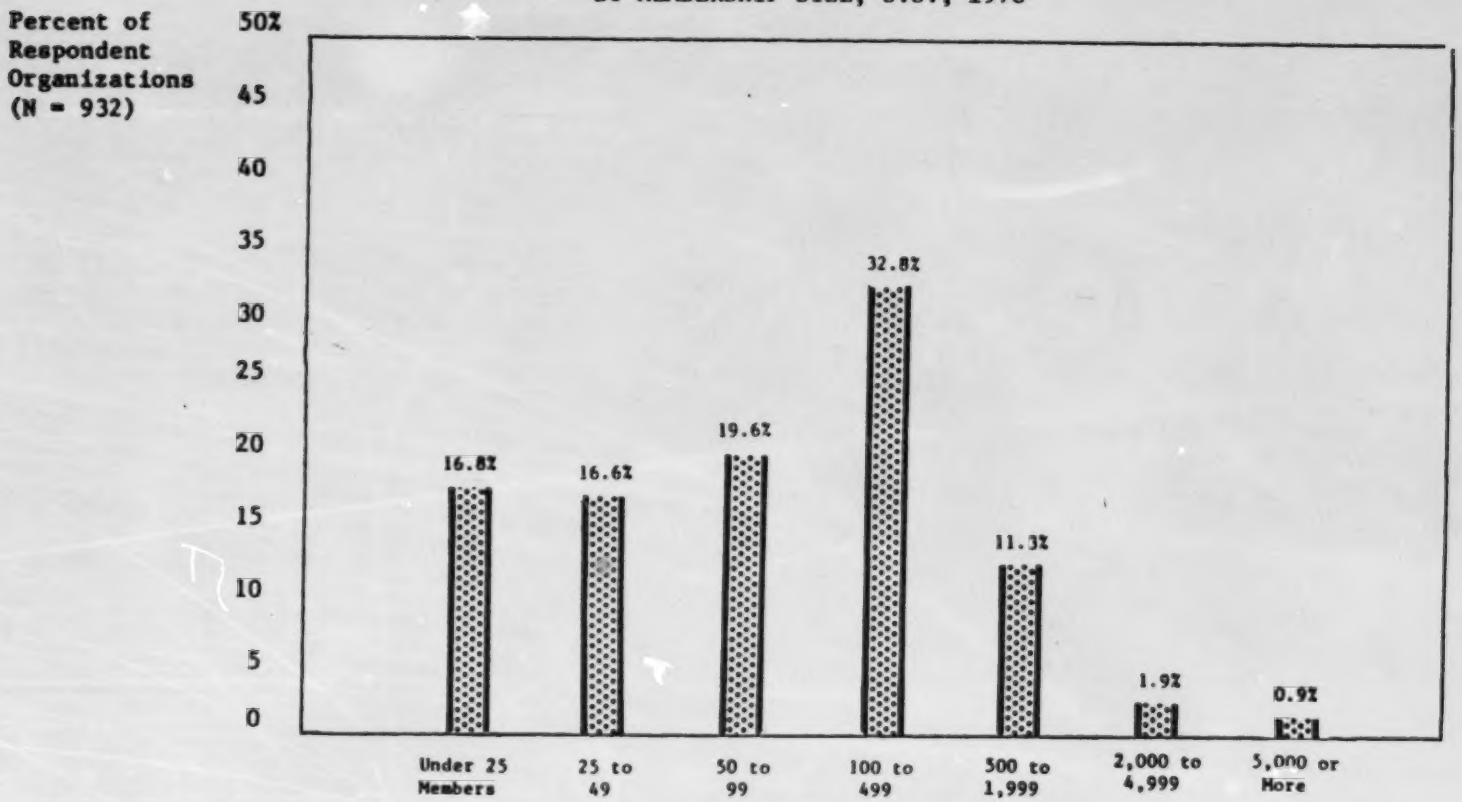
of organizations by membership size categories also says something about crafts-artists' joining patterns--whether they belong to larger numbers of smaller groups or the reverse. Of course, membership size of organizations is always changing. The size patterns characterizing crafts membership organizations at any one time may represent a particular stage in their general organizational growth. The subsequent discussion of organizational structure and development over time of crafts membership groups will return to this point. Nevertheless, it is useful to take a brief look now at the current spread of crafts membership organizations on the size dimension.

Figure IV-6 shows the percent distribution of crafts membership organizations in the United States by the seven size intervals identifed on the survey questionnaire: less than 25 members, 25 to 49, 50 to 99, 100 to 499, 500 to 1,999, 2,000 to 4,999, and 5,000 or more. It is evident looking at figure IV-6 that crafts membership groups tend to be small in size--over one-third of the survey respondents have less than 50 members and only 14 percent have more than 500 members. The media membership size is 91.

Table IV-3 shows the size distribution of crafts membership organizations in each division of the country. As expected, the national organizations have the highest percentages in the larger size categories (over 500 members). The median size category for each division is enclosed in a box, showing that organizations in almost all areas divide equally around a number in the 50 to 99 members category. New England is the exception, with median membership falling in the 100 to 499 category. The Pacific division also stands out by having the second highest

FIGURE IV-6

PERCENT DISTRIBUTION OF CRAFTS ORGANIZATIONS
BY MEMBERSHIP SIZE, U.S., 1978



SOURCE: 1978 national survey of crafts membership organizations conducted by Mathematica Policy Research, responses to question 11.

TABLE IV-3

PERCENT DISTRIBUTION OF NATIONAL CRAFTS ORGANIZATIONS AND ORGANIZATIONS IN EACH DIVISION BY MEMBERSHIP SIZE

Region and Division	Less than 25 Members	25 to 49	50 to 99	100 to 499	500 to 2,499	2,500 to 4,999	5,000 or More	Number Respondent Organizations
National Groups	10.0%	1.4%	2.9%	34.3%	/27.1%/	15.7%	8.6%	70
Northeast								
New England	10.6	8.5	25.5	/38.3/	16.0	1.1	-	94
Middle Atlantic	14.3	15.2	/27.6/	32.4	10.5	-	-	105
North Central								
East North Central	16.9	20.8	/18.8/	31.2	11.0	0.6	0.6	154
West North Central	17.7	17.7	/22.6/	37.1	4.8	-	-	62
South								
South Atlantic	22.9	16.5	/13.8/	34.9	11.0	.9	-	109
East South Central	25.6	20.5	/17.9/	29.5	5.1	-	1.3	78
West South Central	19.0	12.1	/25.9/	34.5	6.9	1.7	-	58
West								
Mountain	20.5	26.9	/17.9/	29.5	5.1	-	-	78
Pacific	12.9	20.2	/21.8/	29.8	12.9	2.4	-	124

SOURCE: 1978 national survey of crafts membership organizations, conducted by Mathematica Policy Research, responses to question 11.

NOTE: "National" groups include organizations responding to question 13 and that their membership was primarily national or international as opposed to regional, state, or local.

percentage in the 500 to 1,999 members category (almost 13 percent compared to New England's 16 percent) and the highest percentage--even though less than 3 percent--in the 2,000 or more members categories.

Table IV-4 shows the size distribution of crafts membership organizations by primary medium. Groups oriented to fiber tend to be smaller than groups oriented to any other media type. Less than 39 percent of fiber groups have 100 or more members, while 52 percent of all other crafts groups are at least this big. The small numbers of leather and paper groups also stand out in that none have 500 or more members.

Members' Professionalism

The interest of the Arts Endowment in surveying persons active in crafts is primarily in those engaged in selling or exhibiting their work on a professional basis. The crafts membership organizations survey asked two questions that help determine whether the membership of respondent organizations is made up primarily of professional craftspersons in this sense.

The survey questionnaire asked organizations to indicate whether they were involved in any of the following activities in 1977: exhibits, sales, apprenticeship programs, craft courses, workshops, other educational or research activities, social functions, publications, and all other activities. Almost 70 percent of organizations reported involvement in three to six of these activities. Table IV-5 shows the percent of all crafts groups, of groups with a national membership, and of the regional, state, and local groups in each division indicating they had carried out each of these activities (except the "other" category

TABLE IV-4

PERCENT DISTRIBUTION OF CRAFTS ORGANIZATIONS
IN EACH PRIMARY MEDIUM CATEGORY
BY MEMBERSHIP SIZE

Primary Medium	Less than 25 Members	25 to 49	50 to 99	100 to 499	500 to 1,999	2,000 to 4,999	5,000 or more	Number Respondent Organizations
Fiber	16.8%	23.4%	21.0%	29.4%	7.6%	0.8%	1.0%	381
Clay	17.0	12.0	19.8	34.0	14.5	2.2	0.6	359
Metal	15.6	18.8	21.9	25.0	12.5	3.1	3.1	32
Wood	20.0	13.3	13.3	24.4	24.4	2.2	2.2	45
Glass	27.8	--	22.2	27.8	22.2	--	--	18
Leather	20.0	40.0	--	20.0	--	--	--	5
Paper	20.0	--	20.0	60.0	--	--	--	5
Other Media	13.2	7.9	18.4	47.4	2.6	10.5	--	38
Multi-Media	22.2	11.1	5.6	50.0	5.6	5.6	--	18

SOURCE: 1978 national survey of crafts membership organizations, conducted by Mathematica Policy Research, responses to questions 5a, 5b, and 11.

NOTE: "Primary medium" is based on responses of single-medium groups plus first listings of general groups. See appendix H for detailed media types included in each broad category.

TABLE IV-5

PERCENT OF NATIONAL CRAFTS MEMBERSHIP ORGANIZATIONS AND ORGANIZATIONS IN EACH DIVISION INVOLVED IN SPECIFIED ACTIVITIES IN 1977

Region and Division	Exhibits	Sales	Apprentice-ship Programs	Craft Courses	Workshops	Other Ed. or Research Activities	Social Functions	Publications
National groups	87.5%	56.9%	21.1%	47.9%	77.8%	62.9%	58.0%	79.2%
Northeast								
New England	83.0	85.9	15.1	53.8	65.2	36.7	57.0	44.6
Middle Atlantic	91.4	71.7	16.0	44.3	83.0	35.2	56.6	43.8
North Central								
East North Central	89.6	73.5	14.5	47.0	72.2	42.9	70.9	46.9
West North Central	91.8	68.9	16.9	55.0	73.3	44.1	68.9	50.0
South								
South Atlantic	83.2	80.4	11.4	42.1	72.9	50.0	59.6	46.7
East South Central	92.1	72.7	13.0	41.3	66.7	34.7	61.3	47.4
West South Central	85.0	70.0	11.9	53.4	74.1	38.6	64.4	44.8
West								
Mountain	80.8	78.2	9.0	33.3	59.7	25.6	63.6	34.6
Pacific	90.6	60.8	12.1	41.3	72.2	37.1	69.8	44.7
Total	87.7	72.1	14.0	45.4	72.0	40.6	63.5	47.6
(N)	(934)	(929)	(924)	(925)	(924)	(911)	(921)	(918)

SOURCE: 1978 national survey of crafts membership organizations, conducted by Mathematica Policy Research, responses to questions 6a through 6h.

NOTE: Percentages do not add up to 100. "National" groups include organizations responding to question 13 that their membership was primarily national or international as opposed to regional, state, or local.

which only 12 percent of groups mentioned). Over 88 percent of crafts membership groups exhibited their members' work and 72 percent held sales and offered workshops--considerably higher figures than the 64 percent that held social functions. High percentages also put out publications (48 precent), gave craft courses (45 percent), and carried out other educational or research activities (41 percent). Relatively few offered formal apprenticeship programs (14 precent), but the weight of the findings suggests that most crafts membership organizations are oriented to professional craftspersons who desire to exhibit and market their work and to improve their skills.

Looking at patterns of organizational activities by area of the country, some variation is evident. Many more national groups were involved in publications and also in other educational or research activities than was true of the regional, state, and local groups in any of the divisions. Conversely, fewer national groups held sales. Many more groups in New England held sales that the average, while the reverse was true for the Pacific area. Workshops were particularly popular in the Middle Atlantic states and much less popular in the Mountain area. In fact, the Mountain states show less commitment to training and information activities generally--this area ranks lowest in proportion of crafts membership groups involved in courses, publications, and other educational or research activities, as well as workshops.

Table IV-6 shows patterns of organizational activities by primary medium. Leather groups stand out by virtue of being involved in very few activities. With the exception of exhibits and apprenticeship programs, much smaller percentages of leather groups are engaged in the activities listed than is typical of crafts membership organizations generally (refer back to table IV-5

TABLE IV-6

PERCENT OF CRAFTS MEMBERSHIP ORGANIZATIONS IN EACH PRIMARY MEDIUM CATEGORY INVOLVED IN SPECIFIED ACTIVITIES IN 1977

Primary Medium	Exhibits	Sales	Apprentice-ship Programs	Craft Courses	Workshops	Other Ed. or Research Activities	Social Functions	Publications
Fiber	84.0%	61.2%	7.2%	39.8%	77.3%	38.9%	59.0%	45.8%
Clay	90.8	81.8	19.1	52.9	72.5	42.8	68.9	45.2
Metal	99.3	80.0	17.1	31.4	51.4	44.1	71.4	45.7
Wood	88.9	80.0	22.7	50.0	68.9	47.7	61.4	65.9
Glass	83.3	76.5	11.1	27.8	64.7	64.7	88.2	55.6
Leather	83.3	33.3	16.7	16.7	33.3	-	16.7	33.3
Paper	80.0	20.0	20.0	40.0	100.0	40.0	40.0	40.0
Other Media	89.5	73.7	23.7	51.4	63.2	45.9	68.4	73.7
Multi-Media	84.2	89.5	21.1	42.1	57.9	21.1	36.8	47.4

SOURCE: 1978 national survey of crafts membership organizations conducted by Mathematica Policy Research, responses to questions 6a through 6h.

NOTE: "Primary medium" is based on responses of single-medium groups plus first listings of general groups. See appendix H for detailed media types included in each broad category.

for the percent of all crafts groups reporting each activity). Groups oriented to wood and to "other" media are more involved in publications than the average, while multi-media groups are more involved in sales.

Table IV-7 shows the percent of organizations involved in specified activities by membership size. The largest organizations--those with 5,000 or more members--stand out, as expected, in having the highest or second highest proportion involved in every activity, except craft courses, where these groups rank third. However, there is clearly no linear relationship between size and likelihood of undertaking a particular activity. Very small groups--those with under 25 members--include a higher proportion than average having sales and apprenticeship programs, although they rank at the bottom for all other activities.

The survey also asked respondents whether membership in their organization was contingent upon review of samples of work by a panel of accomplished craftspersons or a "jury." Responses to the survey indicate that almost 30 percent of crafts organizations require jurying of work for all members, another 10 percent require jurying for certain levels of memberships, and the remainder have no jury requirement. Figure IV-7 shows the distribution of national groups and organizations in each division by those requiring presentation of work to a jury for some or all members. New England stands out as having the largest proportion of organizations with a jury requirement--45 percent compared to the average of almost 30 percent, followed by the South Atlantic division with almost 40 percent. In contrast, the West South Central states have the most open organizations, with only 10 percent requiring jurying of work, followed by the West North Central

TABLE IV-7

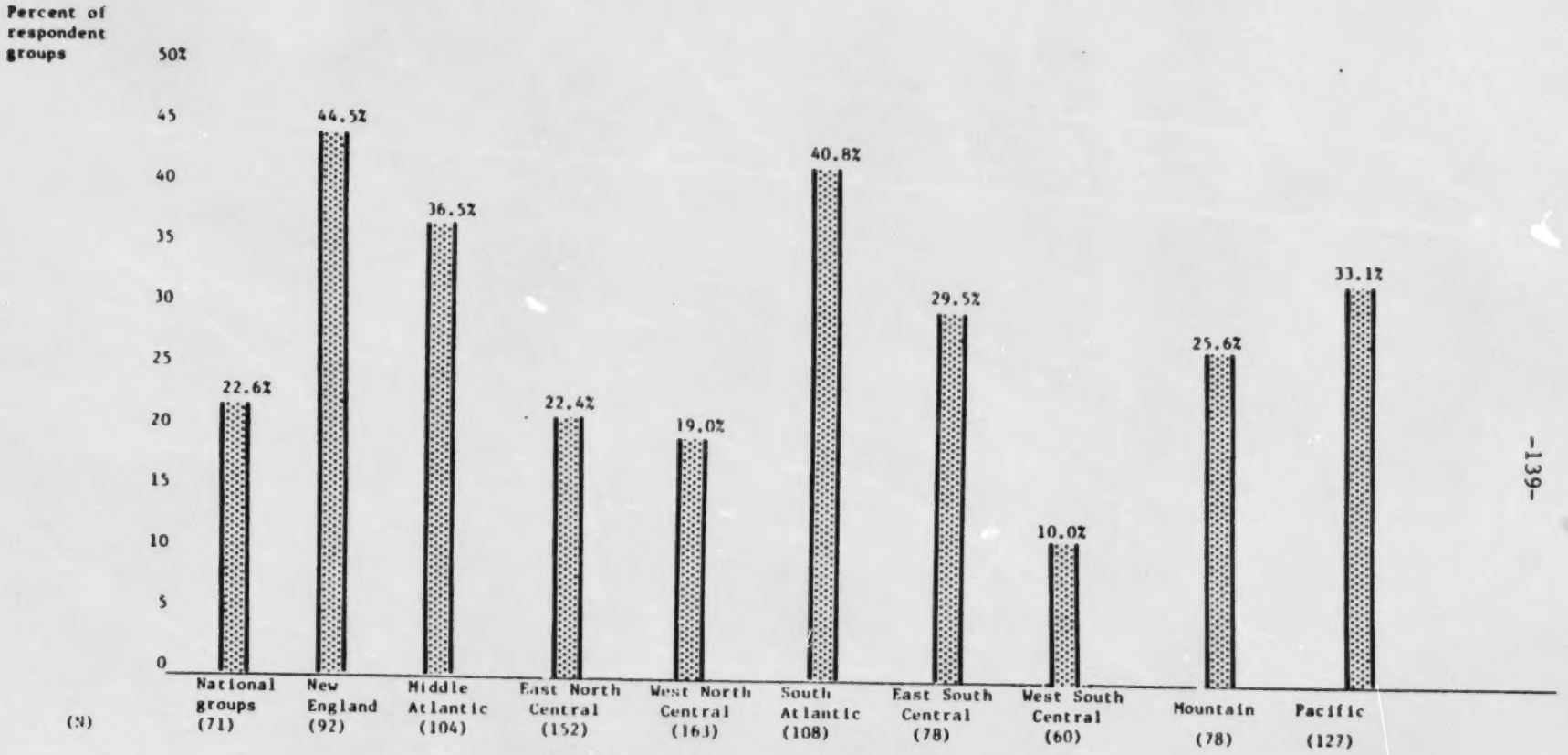
PERCENT OF CRAFTS MEMBERSHIP ORGANIZATIONS IN EACH MEMBERSHIP SIZE CLASS INVOLVED IN SPECIFIED ACTIVITIES IN 1977

Membership Size	Exhibits	Sales	Apprentice-ship Programs	Craft Courses	Workshops	Other Ed. or Research Activities	Social Functions	Publications
Under 25	77.1%	72.7%	15.7%	28.6%	57.9%	27.0%	52.3%	19.0%
25 - 49	82.4	59.5	9.8	33.6	72.5	32.4	61.6	28.9
50 - 99	91.7	79.9	13.9	46.6	71.0	42.8	67.4	45.9
100 - 499	90.2	72.4	13.4	49.2	74.8	44.1	68.3	64.2
500 - 1,999	95.2	76.9	20.6	68.3	84.5	53.8	61.8	63.5
2,000 - 4,999	94.4	66.7	11.8	72.2	83.3	66.7	66.7	88.9
5,000 or More	100.0	75.0	25.0	62.5	100.0	75.0	83.3	87.5

SOURCE: 1978 national survey of crafts membership organizations conducted by Mathematica Policy Research, responses to question 6a through 6h.

FIGURE IV-7

PERCENT OF NATIONAL CRAFTS MEMBERSHIP ORGANIZATIONS AND ORGANIZATIONS IN EACH DIVISION HAVING A JURY REQUIREMENT FOR SOME OR ALL MEMBERS



SOURCE: 1978 national survey of crafts membership organizations conducted by Mathematica Policy Research, responses to question 12.

NOTE: "National" groups include those who responded to question 13 that their memberships were primarily national or international as opposed to regional, state, or local.

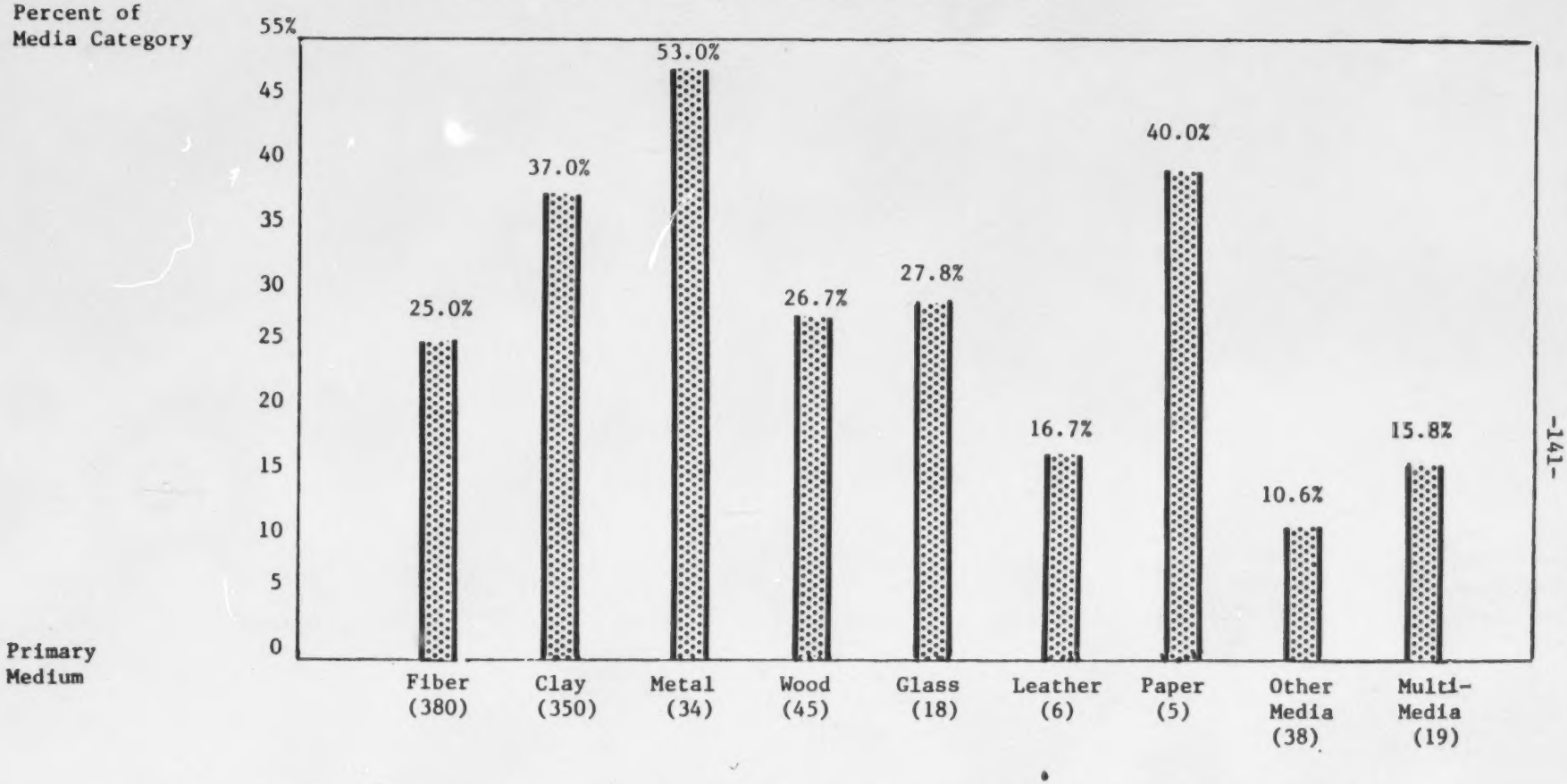
division with less than 20 percent. National membership groups include less than 25 percent with a jury requirement, or less than the U.S. average.

Figure IV-8 shows the percent of crafts membership groups oriented to each broad media type that require jurying of work for some or all of their members. Metal groups rank highest on this dimension--53 percent have a jury requirement compared to less than 30 percent typically for all crafts membership organizations. Paper and clay groups have the next highest proportions requiring jurying of work. The groups with the least stringent requirements are those categorized as "other," the multi-media groups, and the leather groups. Only 11 percent, 16 percent, and 17 percent, respectively, of these kinds of organizations require that all or some of their applicants' work be subjected to a jury review as a requirement for membership.

What should one make of the differences by geographic division and primary medium in the proportion of crafts groups having a jury requirement for membership? Responses to the question on activities suggest that a high proportion of crafts membership groups in all areas and representing all media types are oriented to the needs of professional craftspersons. If the proportions having a jury requirement were similar among areas and media types, one could reasonably use this variable to further single out those groups committed to a high quality of professional work. However, the differences found suggest, not that crafts-artists in New England or those working in metal are of higher quality than others, but that crafts membership organizations have developed differently in some areas and among some crafts media than in others.

FIGURE IV-8

PERCENT CRAFTS MEMBERSHIP ORGANIZATIONS IN EACH PRIMARY MEDIUM REQUIRING JURYING OF WORK FOR SOME OR ALL MEMBERS



SOURCE: 1978 national survey of crafts membership organizations conducted by Mathematica Policy Research, responses to question 12.

NOTE: Primary medium is based on responses of single-medium groups plus first listings of general groups. See appendix H for detailed media types included in each broad category.

ORGANIZATIONAL CHARACTERISTICS OF CRAFT GROUPS

The discussion now turns from membership characteristics of crafts organizations to look at their organizational structure and internal operations. The focus in this sector is on how crafts membership groups are formally organized and what levels of resources--personnel, facilities, and funds--are currently available to sustain them. Also examined are the problems they perceive. An understanding of organizational characteristics and needs should provide guidance to the National Endowment for the Arts and other crafts-supporting institutions for program planning.

The crafts membership organizations survey included questions on profit-nonprofit status of crafts organizations, staff and facilities, level of expenditures and sources of funds, as well as perceived problems. The discussion takes up each of these organizational characteristics in turn and relates them to the previous findings on membership.

Corporate Status

Most crafts membership organizations--over 62 percent--are legally incorporated. Almost 53 percent of the total, or 85 percent of the corporations, are nonprofit 501-C-3 (tax-exempt) organizations. The other 15 percent of incorporated groups are presumably profit-making or perhaps uncertain about or waiting to receive their tax-exempt status.

Tables IV-8 through IV-10 show the percent of crafts membership groups that are incorporated and the percent of the latter that are tax-exempt within each geographic division, each primary medium category, and each membership size class. There is a definite relationship of incorporation to membership size, with groups having 100 or more members much more likely

TABLE IV-8

PERCENT OF NATIONAL CRAFTS MEMBERSHIP ORGANIZATIONS AND ORGANIZATIONS IN EACH DIVISION THAT ARE INCORPORATED, NONPROFIT, HAVE PAID PERSONNEL, AND OWN AND/OR RENT FACILITIES

Region and Division	Percent of Total Organizations that are Incorporated	Percent of Incorporated Organizations that are Nonprofit	Percent of Total Organizations with Paid Officers or Staff	Percent of Total Organizations Owning and/or Renting Facilities
National Groups	72.9%	82.4%	58.3%	61.1%
Northeast				
New England	68.8	78.1	45.2	61.3
Middle Atlantic	57.6	86.0	31.4	61.2
North Central				
East North Central	58.1	89.5	24.8	49.3
West North Central	61.0	91.7	21.0	49.2
South				
South Atlantic	61.3	89.2	42.2	56.1
East South Central	71.6	83.0	36.4	45.5
West South Central	68.4	82.1	42.4	57.6
West				
Mountain	58.4	80.0	23.4	46.8
Pacific	55.4	86.6	25.8	54.0
Total	62.3	85.1	34.0	54.2
(N)	(904)	(563)	(935)	(927)

SOURCE: 1978 national survey of crafts membership organizations conducted by Mathematica Policy Research; responses to questions 4a, 4b, and 8.

NOTE: "National" groups include organizations responding to question 13 that their membership was primarily national or international as opposed to regional, state, or local.

TABLE IV-9

PERCENT OF CRAFTS MEMBERSHIP ORGANIZATIONS IN EACH PRIMARY MEDIUM CATEGORY THAT ARE INCORPORATED, NONPROFIT, HAVE PAID PERSONNEL, AND OWN AND/OR RENT FACILITIES

Primary Medium	Percent of Total Organizations that are Incorporated	Percent of Incorporated Organizations that are Nonprofit	Percent of Total Organizations with Paid Officers or Staff	Percent of Total Organizations Owning and/or Renting Facilities
Fiber	50.0%	86.4%	21.6%	46.4%
Clay	70.3	85.8	46.2	62.8
Metal	56.3	77.8	37.1	50.0
Wood	81.0	82.4	35.6	51.1
Glass	80.0	83.3	33.3	55.6
Leather	66.7	75.0	16.7	50.0
Paper	80.0	75.0	20.0	60.0
Other Media	75.7	78.6	31.6	51.4
Multi-Media	52.6	90.0	42.1	68.4
Total	61.8	85.0	33.7	54.3
(N)	(874)	(540)	(904)	(899)

SOURCE: 1978 national survey of crafts membership organizations conducted by Mathematica Policy Research; responses to questions 4a, 4b, 5a, and 8.

NOTE: "Primary medium" is based on responses of single-medium groups plus first listings of general groups; see appendix H for detailed categories included in each broad media type.

TABLE IV-10

PERCENT OF CRAFTS MEMBERSHIP ORGANIZATIONS IN EACH MEMBERSHIP SIZE CLASS THAT ARE INCORPORATED, NONPROFIT, HAVE PAID PERSONNEL, AND OWN AND/OR RENT FACILITIES

Membership Size	Percent of Total Organizations that are Incorporated	Percent of Incorporated Organizations that are Nonprofit	Percent of Total Organizations with Paid Officers or Staff	Percent of Total Organizations Owning and/or Renting Facilities
Under 25	33.6%	81.3%	16.0%	40.0%
25 to 49	39.6	86.4	13.7	42.1
50 to 99	58.9	72.8	19.3	49.4
100 to 499	78.6	88.7	40.6	59.1
500 to 1,999	88.5	92.4	77.1	76.5
2,000 to 4,499	88.9	75.0	94.4	88.9
5,000 or more	85.7	83.3	100.0	87.5
Total	62.4	85.0	33.5	53.9
(N)	(890)	(555)	(924)	(916)

SOURCE: 1978 national survey of crafts membership organizations conducted by Mathematica Policy Research; responses to questions 4a, 4b, 8 and 11.

to be incorporated than smaller groups. The likelihood of being tax-exempt shows much less variation. Among media categories, groups oriented primarily to wood, glass, paper, and other media are more likely to have formed corporations; while groups oriented to fiber and to multi-media are least likely to be incorporated. Again, there is relatively little variation by primary medium in the proportion of incorporated groups that are tax-exempt. There is least variation in legal structure by geographic area of the country, although national groups are more likely to be incorporated than regional, state, or local groups in any of the divisions. Incorporated groups in New England are somewhat less likely than groups in other divisions to have tax-exempt status.

Staff and Facilities

One indication of organizational development is the presence of paid officers or staff at the helm of the organization. The survey revealed that only one-third of crafts membership organizations have such paid personnel. The proportion varies dramatically by membership size--as the third column of table IV-10 indicates, 100 percent of groups with 5,000 or more members have paid personnel, while this is true of fewer than 20 percent of groups with under 100 members. Crafts membership groups with a national or international constituency and those in New England include higher proportions with paid personnel than do groups in other geographic areas (see table IV-8)--the lowest proportions are in the North Central and West regions. Among primary media categories, groups oriented to clay are somewhat more likely to have paid personnel, while leather, paper, and fiber groups are least likely (see table IV-9). Differences on this aspect of

organizational structure by area and primary medium are much less than differences by membership size, however.

Owning and/or renting facilities such as office, stuido, or gallery space can also indicate increasing institutionalization and growth in the socpe of organization activities. The survey found that about 54 percent of crafts membership groups own and/or rent facilities. This is a considerably higher figure than the proportion having paid staff. Breaking eown this total, about 20 percent of the organizations report that they actually own space, while close to 40 percent rent (5 percent both own and rent). The survey did not aske organizations with rented space whether they rent on a permanent basis or one-time for specific occasions such as exhibits and sales.

The proportions owning and/or renting facilities show very little variation amoung geographic areas, although national membership groups and organizations in the Northeast rank somewhat higher on this dimension than do groups in other areas. Similarly, there is relatively little variation by medium of primary interest--multi-meida groups are somewhat more likely to have facilities and fiber groups somewhat less likely. Predictably, membership size shows a pronounced linear pattern--almost 90 percent of groups with 2,000 or more members own and/or rent facilites compared to only 40 percent of groups with fewer than 50 member.s

Funding Sources and Expenditure Levels

The crafts membership organizations survey asked respondents about sources of funds and levels of expenditures in the previous year--two important dimensions for understanding the operations of any organization. Looking at the first of these variables, the survey questionnaire asked respondents to indicate from which of a number of specified income sources they received money in 1977. These sources include: membership fees or dues, sales, workshop or course fees, private donations, funds from other organizations, local government funds, state government funds, federal funds, and all other. (The organization could also indicate that it received no funds in 1977.)

The most frequently noted source of funds--mentioned by 85 percent of all crafts membership groups--was membership fees or dues. Close to half of the organizations earn income from the proceeds of their own activities, such as sales (53 percent report receiving support from this source). Very few, in contrast, have outside sources of support. About 31 percent of all crafts membership groups receive private donations, but less than 20 percent receive support from any other external source, including other organizations or any level of government.

Table IV-11 shows the percent of crafts membership groups in the U.S. and in each division of the country receiving support from each type of funding source identified in the survey. There is little variation by geographic area, although some patterns are apparent. National membership groups report funding from private donations and other sources more often than the average, while fewer of their number receive state and local government funding. New England also has a higher proportion of groups receiving private donations.

TABLE IV-11

PERCENT OF NATIONAL CRAFTS MEMBERSHIP ORGANIZATIONS AND ORGANIZATIONS IN EACH DIVISION RECEIVING SUPPORT IN 1977 FROM SPECIFIED SOURCES

Region and Division	Membership Fees	Sales	Workshop Fees	Private Donations	Funds from Other Organizations	Local Governments	State Governments	Federal Government	Other Sources	No Money Received	Number of Respondent Organizations
National Groups	83.3%	47.2%	41.7%	43.1%	13.9%	2.8%	8.3%	16.7%	23.6%	1.4%	72
Northeast											
New England	89.5	55.8	45.3	44.2	7.4	4.2	15.8	11.6	12.6	2.1	95
Middle Atlantic	92.5	50.0	57.5	30.2	12.3	12.3	21.7	9.4	10.4	0.9	106
North Central											
East North Central	92.5	52.3	42.6	24.5	8.4	3.9	11.0	8.4	18.1	1.9	155
West North Central	79.4	49.2	42.9	36.5	17.5	3.2	20.6	12.7	15.9	4.8	63
South											
South Atlantic	81.7	62.4	39.4	29.4	8.3	8.3	14.7	13.8	10.1	2.8	109
East South Central	74.7	53.2	27.8	30.4	20.3	7.6	34.2	20.3	10.1	1.3	[illegible]
West South Central	75.4	46.4	46.4	33.3	8.7	14.5	18.8	17.4	11.6	-----	[illegible]
West											
Mountain	84.8	58.2	56.8	19.0	6.3	7.6	16.5	6.3	7.6	-----	[illegible]
Pacific	89.1	50.8	47.7	28.9	9.4	17.2	15.6	12.5	10.?	1.6	128
Total	85.0	53.3	44.6	31.4	10.8	8.4	17.2	12.5	11.1	1.7	94

SOURCE: 1978 national survey of crafts membership organizations conducted by Mathematica Policy Research; responses to question 10.

NOTE: "National" groups include organizations responding to question 13 that their memberships were primarily national or international as opposed to regional, state, or local.

Groups in the Middle Atlantic area rely more heavily on income from workshop fees than do organizations in other areas of the country. Groups in the East South Central states, on the other hand, are less likely to have income from workshop fees and more likely to report funding from other organizations and from state governments. Groups in this area also have the highest proportion receiving federal funds. The Mountain states have fewer organizations receiving private donations and federal government support. The Pacific area has the highest proportion of groups receiving local government support, followed by the West South Central division.

Table IV-12 looks at funding sources, not by type, but by how many sources any one group receives, cross-classified by membership size. As is evident, the majority--52 percent--of crafts membership organizations receive support from only one or two sources. Larger organizations with more than 500 members are more likely to have more than five sources of funding than organizations with fewer members.

To get at the magnitude of funds expended by crafts membership organizations, the survey questionnaire included an item asking respondents to indicate approximately how much their organizations spent in 1977. The categories provided include: under $1,000, $1,000 to $4,999, $5,000 to $9,000, $10,000 to $24,999, $50,000 to $99,999, $100,000 to $499,999, and $500,000 or more. The responses provide a general idea of how much money crafts membership organizations are operating with and whether the level of resources varies according to other characteristics.

The survey revealed that crafts membership groups tend to be small-budget operations. Figure IV-9 shows the percentage distribution of all

TABLE IV-12

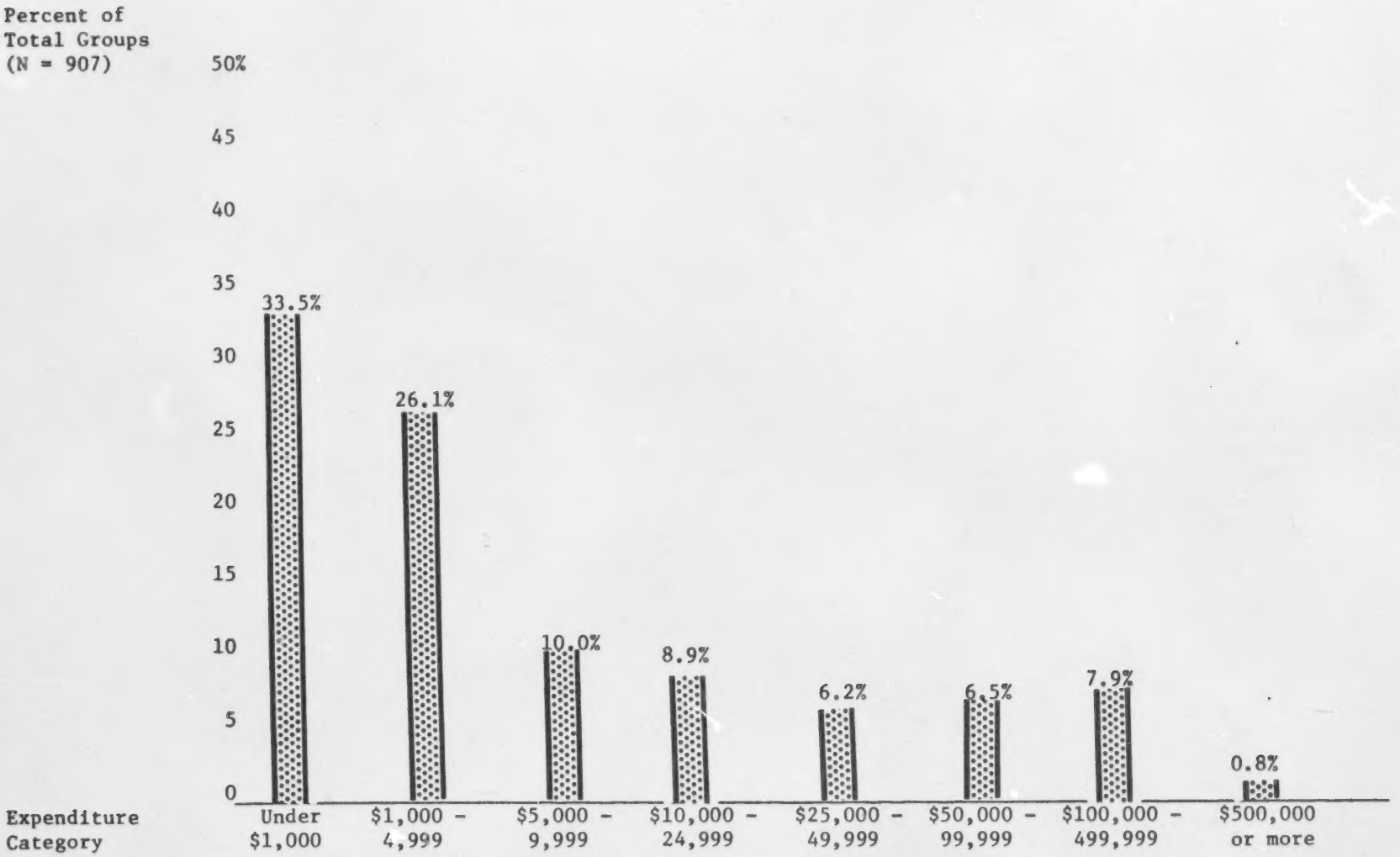
PERCENT OF CRAFTS ORGANIZATIONS IN EACH MEMBERSHIP SIZE CLASS BY NUMBER OF FUNDING SOURCES

Membership Size	1 or 2 Sources	3 to 5 Sources	6 to 9 Sources	Number of Respondent Organizations
Under 25 Members	77.4	21.2	1.4	157
25 to 49 Members	66.6	33.3	0.0	155
50 to 99 Members	54.9	41.8	3.3	183
100 to 499 Members	41.4	49.3	9.3	306
500 to 1,999 Members	25.0	39.4	35.6	105
2,000 to 4,999 Members	22.2	55.5	22.2	18
5,000 or more Members	25.0	62.5	12.5	8
Total	52.1	39.4	8.5	932

SOURCE: 1978 national survey of crafts membership organizations conducted by Mathematica Policy Research; sum of responses to question 10.

FIGURE IV-9

PERCENT DISTRIBUTION OF CRAFTS MEMBERSHIP ORGANIZATIONS BY EXPENDITURES IN 1977, U.S.



SOURCE: 1978 national survey of crafts membership organizations conducted by Mathematica Policy Research; responses to question 9.

crafts membership organizations by reported expenditures in 1977--fully one-third of the organizations spent less than $1,000 in 1977; 60 percent spent less than $5,000 and almost 70 percent spent less than $10,000. Most of the remaining 30 percent of crafts membership groups spent less than $500,000 in 1977. Only seven groups--less than 1 percent--indicated that they spent over half a million dollars or more.

Table IV-13 shows how much money crafts membership organizations in different geographic areas expended. The groups serving a national membership which include most of the largest-sized organizations with 2,000 or more members show a much higher proportion spending at least $10,000 in 1977 than do regional, state, or local groups in any of the divisions. Almost 40 percent of national organizations spent over $50,000, and only 13 percent spent under $1,000. Among the divisions, New England has the smallest proportion of organizations--under 20 percent--spending less than $1,000, and also the highest proportion spending $50,000 or more. In contrast, the West North Central and Mountain states have the smallest proportions of organizations spending over $50,000--less than 8 percent in each case--and the highest proportions making do on less than $1,000--over 40 percent in both areas.

The distribution of expenditure levels among crafts membership organizations according to their primary medium is quite similar to the distribution for crafts membership organizations as a whole, as is evident in table IV-14. Over half of the fiber groups spent less than $1,000 in 1977, as compared with about one-third of all groups, and only 8 percent spent at least $50,000, compared with over 15 percent on averages. This

TABLE IV-13

PERCENT DISTRIBUTION OF NATIONAL CRAFTS MEMBERSHIP ORGANIZATIONS AND ORGANIZATIONS IN EACH DIVISION BY EXPENDITURES IN 1977

Region and Division	Under $1,000	$1,000 - 4,999	$5,000 - 9,999	$10,000 - 49,999	$50,000 or more	Number of Respondent Organizations
National Groups	12.7%	12.7%	8.5%	26.8%	39.4%	71
Northeast						
New England	19.3	30.7	11.4	20.4	18.2	88
Middle Atlantic	36.0	28.0	10.0	15.0	11.0	100
North Central						
East North Central	39.5	27.0	12.5	8.5	12.6	152
West North Central	43.9	33.3	5.3	10.6	7.1	57
South						
South Atlantic	36.2	23.8	8.6	15.2	16.2	105
East South Central	34.2	22.4	10.5	21.0	11.8	76
West South Central	28.6	30.4	3.6	23.2	14.3	56
West						
Mountain	40.3	29.9	14.3	7.8	7.8	77
Pacific	36.8	24.8	10.4	12.0	16.0	125

SOURCE: 1978 national survey of crafts membership organizations conducted by Mathematica Policy Research; responses to question 9.

NOTE: "National" groups include organizations responding to question 13 that their memberships were primarily national or international as opposed to regional, state, or local.

TABLE IV-14

PERCENT DISTRIBUTION OF CRAFTS MEMBERSHIP ORGANIZATIONS IN EACH PRIMARY MEDIUM CATEGORY BY EXPENDITURES IN 1977

Primary Medium	Under $1,000	$1,000 - 4,999	$5,000 - 9,999	$10,000 - 49,999	$50,000 or more	Number of Respondent Organizations
Fiber	50.8%	23.3%	8.6%	9.6%	7.8%	374
Clay	19.3	28.0	11.0	20.2	21.7	347
Metal	21.2	30.3	9.1	21.2	18.2	33
Wood	25.0	22.7	9.1	11.4	31.9	44
Glass	23.5	17.6	17.6	11.8	29.4	17
Leather	50.0	16.7	----	33.3	----	6
Paper	----	75.0	----	25.0	----	4
Other Media	26.3	34.2	13.2	10.5	15.8	38
Multi-Media	40.0	26.7	6.7	26.6	----	15

SOURCE: 1978 national survey of crafts membership organizations conducted by Mathematica Policy Research; responses to question 9.

NOTE: "Primary medium" is based on responses of single-medium groups plus first listings of general groups. See appendix H for detailed media types included in each broad category.

pattern also characterized leather groups. Groups that appear relatively affluent include those oriented to wood, glass, and clay. About 30 percent of groups oriented to wood or glass spent at least $50,000, while only a quarter of these groups spent under $1,000.

Problems

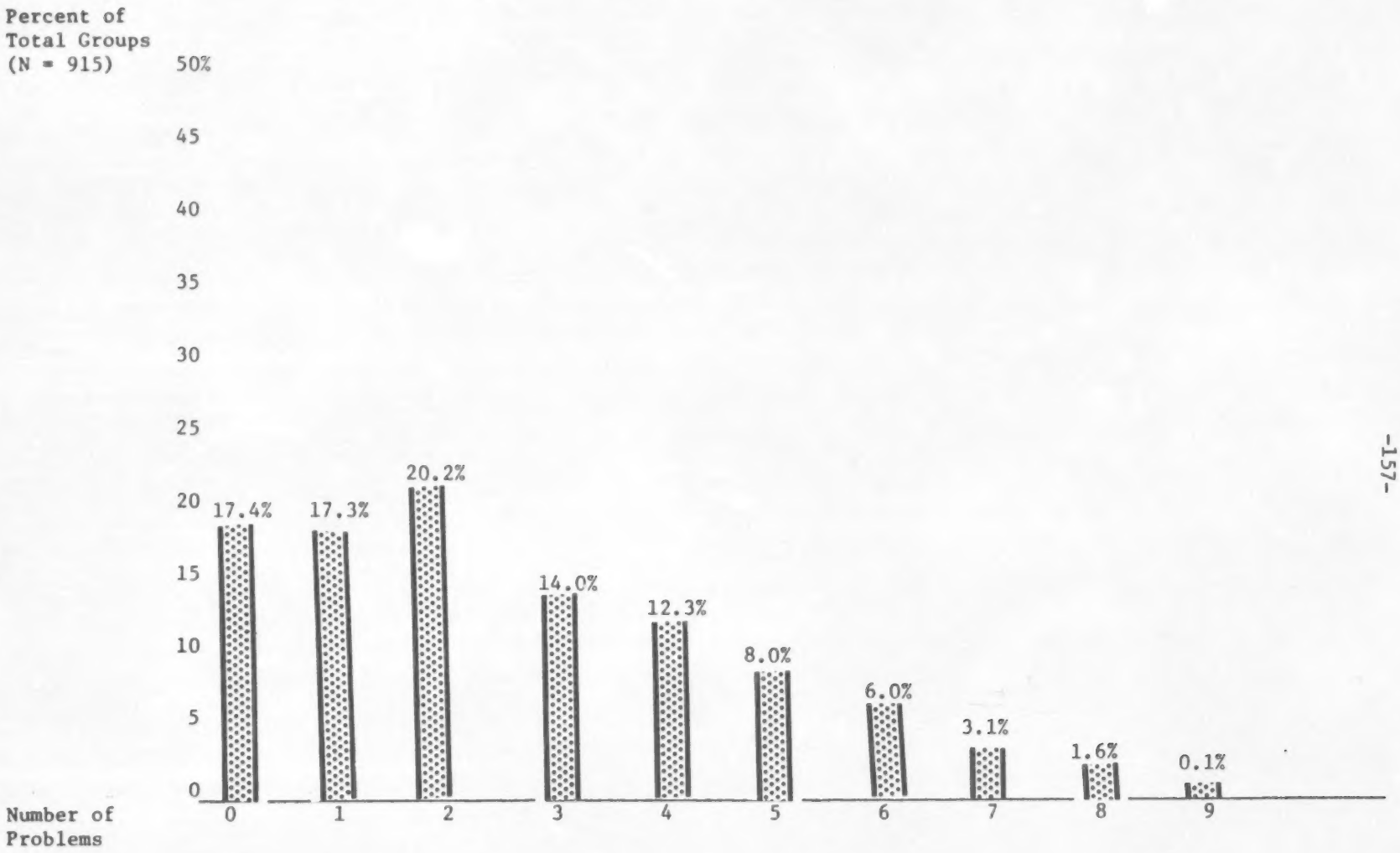
The craft organizations survey questionnaire asked respondents to indicate problems that were serious for their organization. The possible choices (one or more could be checked) included: inadequate working space, lack of meeting space, inadequate display or storage space, not enough equipment, inadequate funds, not enough staff, not enough communication with other crafts organizations, lack of information on available technical assistance, and all other. Examining the responses to this question, both in their own terms and as they relate to other characteristics, should provide some insight for the Arts Endowment and other crafts-supporting institutions about the condition of organized craftspersons and the most pressing needs that their organizations perceive.

Looking first at simply the number of problems reported by crafts membership organizations, figure IV-10 shows that 17 percent of the crafts membership groups in the U.S. today report no serious problmes and that another 38 percent report no more than two. About one-third of crafts membership groups indicate having three to five serious problems, while less than 11 percent checked off six or more problems as serious for their group.

Examination of number of problems by geographic area shows little variation. Organizations in the East and West South Central states are more

FIGURE IV-10

PERCENT DISTRIBUTION OF CRAFTS MEMBERSHIP ORGANIZATIONS BY NUMBER OF SERIOUS PROBLEMS, U.S., 1978



SOURCE: 1978 national survey of crafts membership organizations conducted by Mathematica Policy Research; responses to question 16.

likely to report having six or more problems than organizations in other divisions. There is also little variation by membership size. Very large groups--those with 5,000 or more members--are most likely to report having two or fewer problems. However, small groups--those with less than 500 members--are no more apt to report having many problems than the proportion for the total. It is middle-sized groups, those with between 500 and 5,000 members, which are most apt to report having six or more problems.

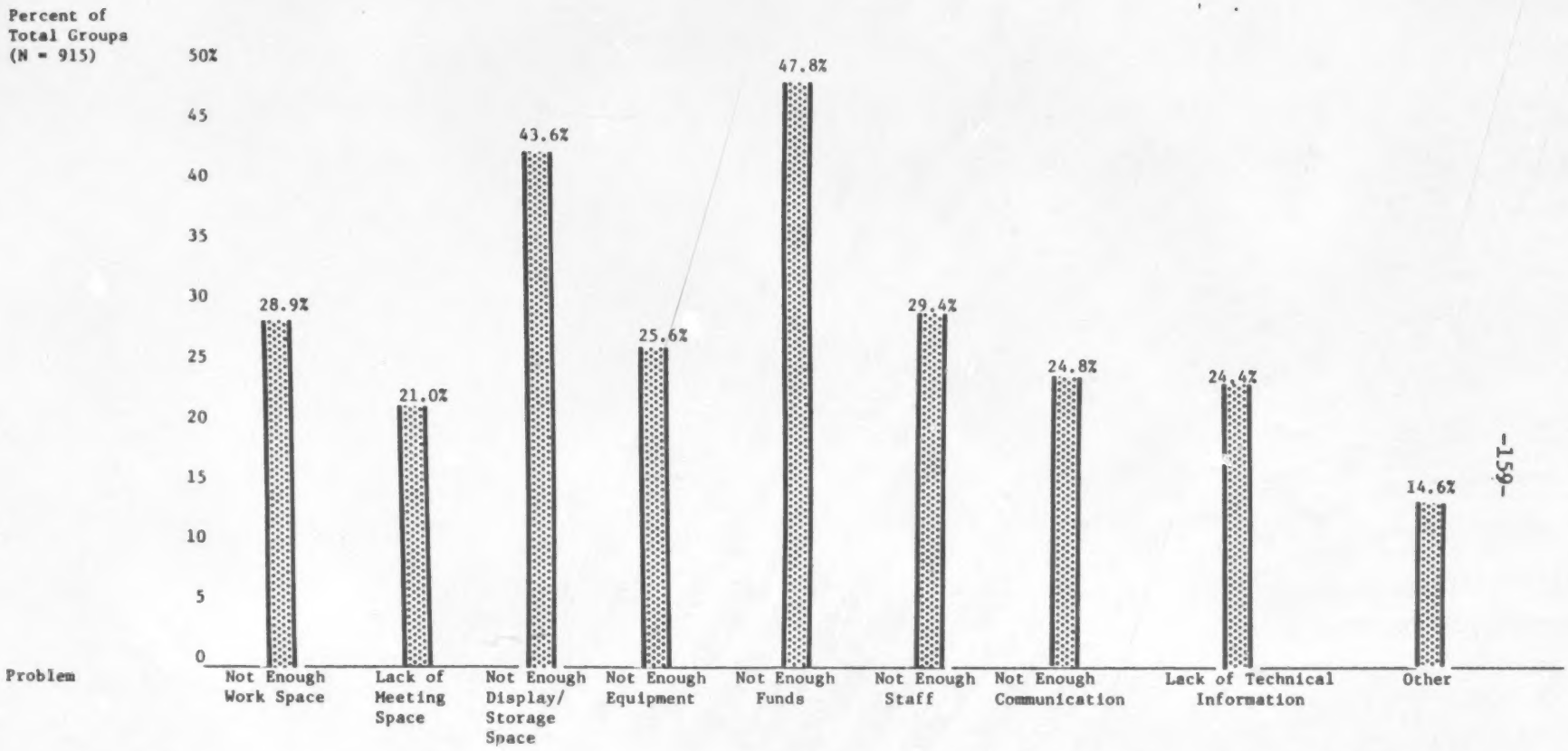
Looking now at the types of problems mentioned by crafts membership organizations, figure IV-11 shows, as one might guess, that inadequate funds is named most often--by almost 48 percent of total crafts membership organizations--as a serious problem, followed next by inadequate display or storage space. The specific problem considered serious by the least number of groups is lack of meeting space--only 21 percent of organizations mention this as a problem. Note that in no case is a problem considered serious by as many as half the respondent crafts membership organizations.

The likelihood of reporting particular problems varies by membership size. Again, groups between 500 and 5,000 members are more likely to report problems than either smaller or larger-sized groups--this is the case for inadequate working space, inadequate display space, not enough equipment, inadequate funds, and not enough staff.

Looking at problems by geographic area of the country, groups with a national membership stand out by virtue of mentioning not enough equipment as a problem less often than regional, state, or local groups in any of the divisions, and, conversely, by mentioning not enough staff as a problem almost twice as often. Groups in the West North Central states

FIGURE IV-11

PERCENT OF CRAFTS MEMBERSHIP ORGANIZATIONS REPORTING SPECIFIED SERIOUS PROBLEMS, U.S., 1978



SOURCE: 1978 national survey of crafts membership organizations conducted by Mathematica Policy Research; responses to question 16.

generally have smaller percentages reporting particular problems than the average. The Mountain states have the highest proportion of groups--over 30 percent--expressing a problem of lack of communication with other crafts membership organizations; while groups in the Pacific states most often report not having enough display or storage space.

When looking at crafts membership groups according to their primary medium, there are two problems--not enough staff and not enough equipment--that appear to afflict groups oriented to certain types of media more than others. Almost 40 percent of wood groups report not having enough equipment as a problem, compared with the average of 25 percent; over 45 percent of glass groups and almost 40 percent of groups oriented to clay crafts report not enough staff as a serious problem, compared to the average of about 30 percent. Conversely, multi-media, leather, and fiber groups are least likely to have problems with either staff or equipment.

One other variable that relates to the propensity of crafts membership organizations to report problems is the organization's longevity, or the length of time it has been in existence. About 55 percent of crafts membership groups that have been in existence 1 to 2 years or 3 to 4 years report inadequate funding as a serious problem, compared to about 40 percent of groups in existence 20 years or more. Similarly, about 40 percent of very young groups, organized one to two years ago, report lack of information on technical assistance as a serious problem compared to less than 20 percent of the older groups.

DEVELOPMENTAL AND ENVIRONMENTAL CHARACTERISTICS OF CRAFTS MEMBERSHIP ORGANIZATIONS

Several other characteristics of crafts membership groups further illuminate their relationship to their members and the broader environment in which they operate and may shed light, as well, on the path of their development over time. These variables include longevity of crafts membership organizations (how long they have been in existence); whether the geographic dispersion of the membership is primarily local, state, regional, national, or international; the clientele served by organization activities (members only members and other craftspersons only, or the general public); and the congruence of organization purposes with activities (that is, whether their stated purposes coincide with the activities they report undertaking). These characteristics of crafts membership organizations are discussed in turn below and, where considerable variation is found to exist, in relationship to geographic location, primary medium, membership size, and activities of the organization.

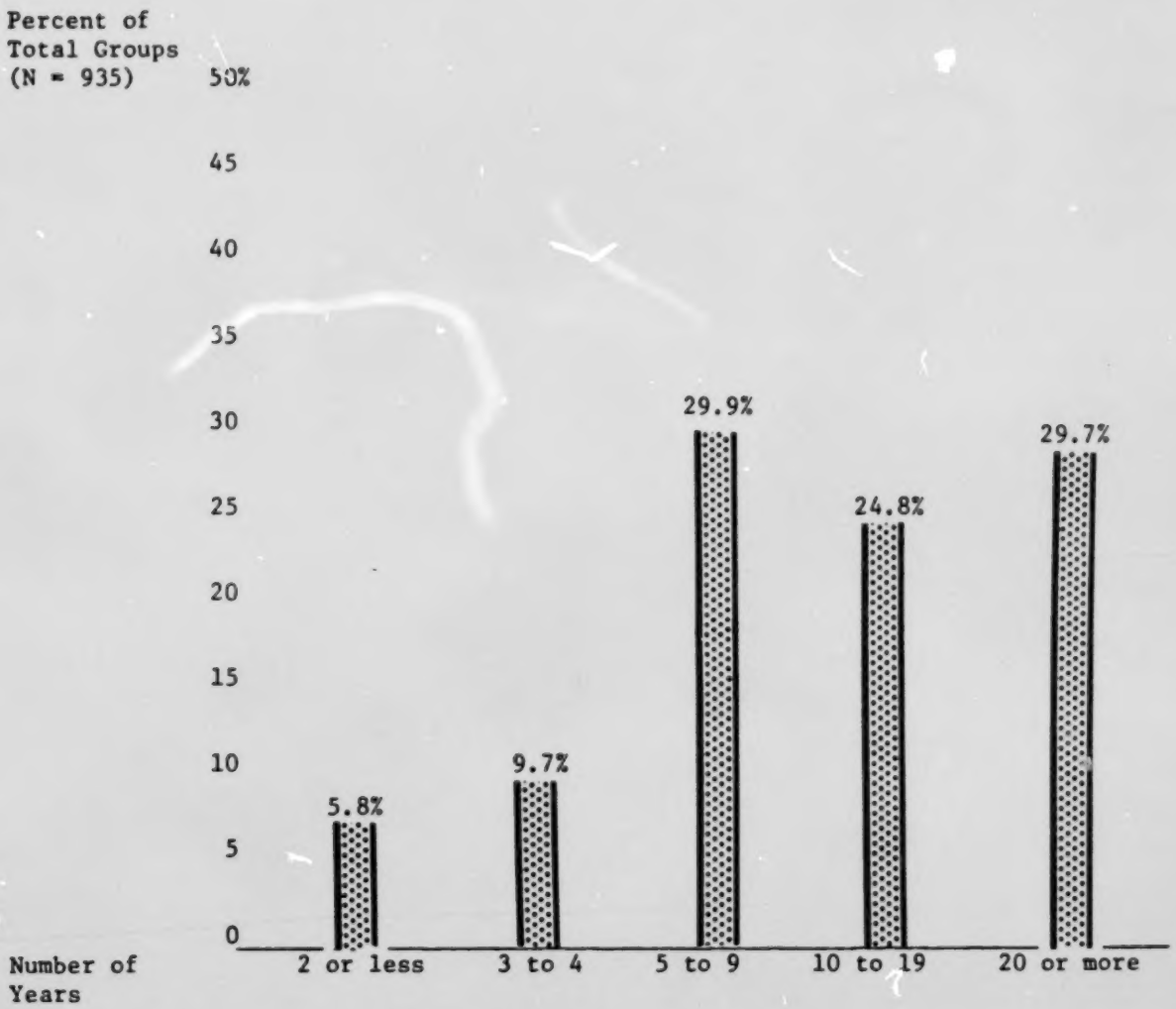
Longevity

Crafts membership groups, on average, have been in existence at least ten years, as shown in figure IV-12, and nearly 85 percent were over five years old as of 1978. The fewest groups were in the categories of having been in existence two years or less (only 6 percent of all groups) or three to four years (about 10 percent).

Since the survey gives a point-in-time picture of crafts membership groups, one cannot conclude with confidence that the current distribution by years in existence is the same as would have been found in previous

FIGURE IV-12

PERCENT DISTRIBUTION OF CRAFTS MEMBERSHIP ORGANIZATIONS BY YEARS IN EXISTENCE, U.S., 1978



SOURCE: 1978 national survey of crafts membership organizations conducted by Mathematica Policy Research; responses to question 2.

years or would be true in the future. Comparative data from the initial phase of the planning study analyzed in chapter III suggest that an exceptionally large number of crafts membership groups were formed in the period five to ten years ago and that this cohort of groups has had a high survival rate. Since that period, the rate of formation of new groups has appeared to slacken (see table III-6 for comparative data from the survey and the first phase of the planning study).

It is evident from table IV-15 that there is some relationship between a group's size and its longevity. That is, the larger groups are on the whole older and the smaller groups younger.

Longevity of crafts membership also bears some relationship to the kinds of activities they report undertaking. As is seen in table IV-16, considerably smaller percentages of groups formed only one or two years ago report involvement in exhibiting, sales, apprenticeship programs, craft courses, and workshops than is generally the case for all organizations. Groups formed three to four years ago also tend to be less involved in training activities such as courses, workshops, and apprenticeship programs. However, once a crafts membership group has been in existence for at least five years, it is just about as likely to carry on a full range of marketing and training functions as much older organizations. Contrary to the general pattern described a higher percentage of the younger groups (those formed no more than four years ago) have publications than do any of the older groups.

No particular relationships of longevity with geographic location or primary medium are evident, except that groups oriented to metal, leather, and multi-media, along with groups in the Mountain and West North Central

TABLE IV-15

PERCENT OF CRAFTS MEMBERSHIP ORGANIZATIONS IN EACH MEMBERSHIP CLASS BY YEARS IN EXISTENCE

Membership Size	2 Years or less	3 to 4 Years	5 to 9 Years	10 Years or more	Number of Respondent Organizations
Under 25	9.0%	16.1%	36.8%	38.1%	155
25 to 49	9.9	11.8	33.6	44.7	152
50 to 99	3.8	7.7	34.6	53.9	182
100 to 499	4.3	8.3	26.2	61.1	301
500 to 1,999	3.8	6.7	18.3	71.2	104
2,000 to 4,999	---	----	16.7	83.3	18
5,000 or more	---	12.5	25.0	62.5	8

SOURCE: 1978 national survey of crafts membership organizations conducted by Mathematica Policy Research; responses to question 2.

TABLE IV-16

PERCENT OF CRAFTS MEMBERSHIP ORGANIZATIONS IN EACH YEARS OF EXISTENCE CATEGORY INVOLVED IN SPECIFIED ACTIVITIES IN 1977

Years in Existence	Exhibits	Sales	Apprentice-ship Programs	Craft Courses	Workshops	Other Ed. or Research Activities	Social Functions	Publications
2 Years or less	55.1%	47.9%	8.3%	25.0%	56.3%	42.6%	52.2%	57.4%
3 to 4 Years	83.3	71.1	10.0	35.6	66.3	43.2	64.0	57.3
5 to 9 Years	88.5	79.5	15.7	43.4	65.5	40.7	61.5	42.7
10 to 19 Years	91.6	74.9	16.8	47.6	72.9	35.3	60.7	46.9
20 Years or more	91.0	66.1	11.7	51.4	82.5	43.7	69.8	48.5
Total	87.7	71.9	13.8	45.1	72.0	40.6	63.6	47.7

SOURCE: 1978 national survey of crafts membership organizations conducted by Mathematica Policy Research; responses to questions 6a through 6b.

states, participated most heavily in the boom period for formation of crafts membership organizations five to ten years ago. Conversely, groups in the East North Central and Pacific divisions were least likely to have formed in that boom period.

Membership Dispersion and Clientele

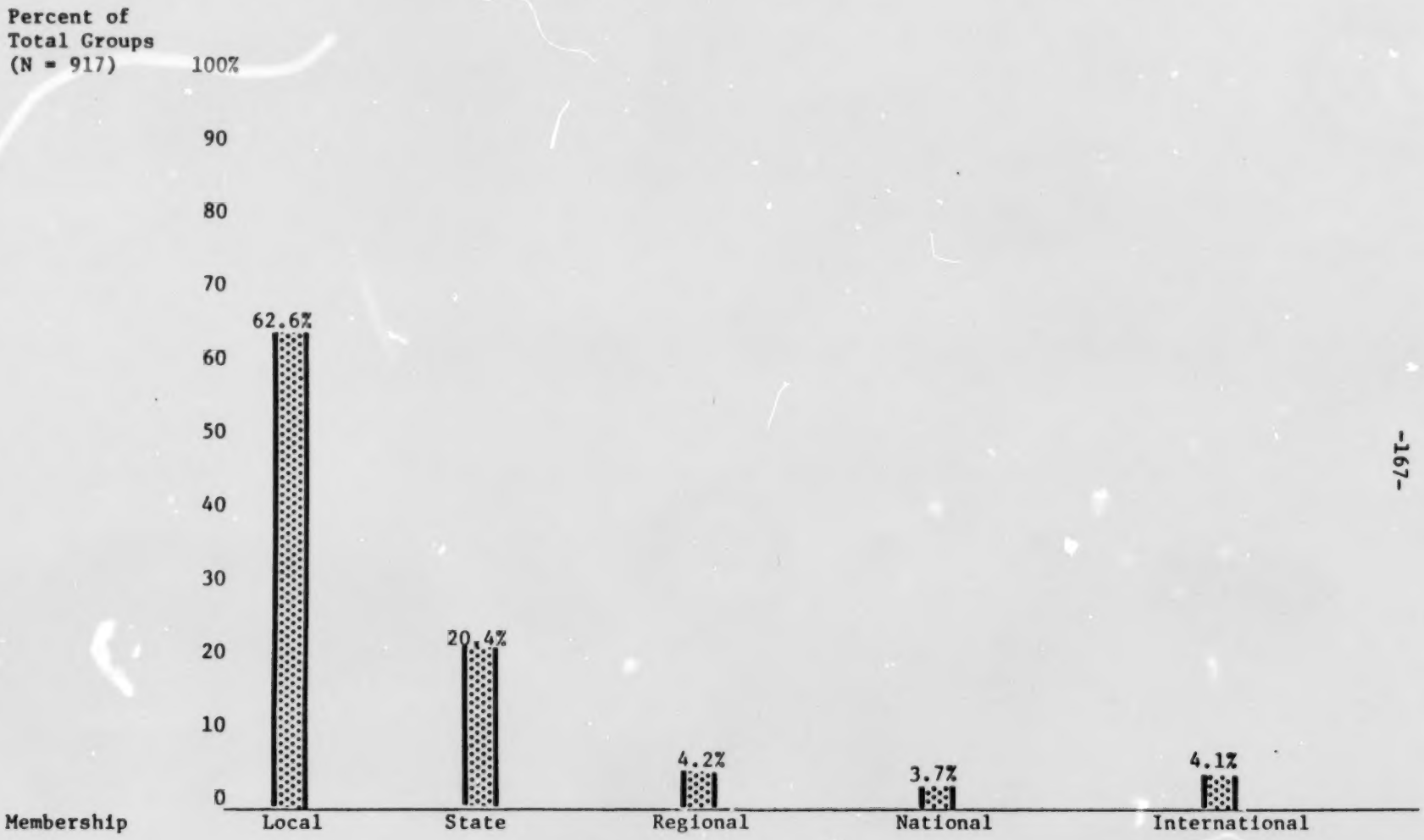
Two characteristics of crafts membership organizations that show how broad their outreach is and may relate to stages in their development are the relative dispersion or concentration of their membership and whether they see their mission as serving only their members or a wider audience or clientele.

Looking first at the geographic dispersion of the membership, it has already been noted that fewer than 8 percent of crafts organizations draw their membership from all areas of the country (about half of these also have foreign members). In general, crafts membership groups tend to have a limited membership base. Figure IV-13 shows the percent of all crafts organizations reporting that their membership was primarily local, state, regional, national, or international. Almost 63 percent report a local membership drawn from a town, county, or other small area; another 20 percent report that their members are from a single state; while 9 percent are regional with members from a few adjacent states.

Looking just at local, state, and regional organizations by geographic division in table IV-17 (which is how area distributions have been reported for other characteristics), some distinctive patterns emerge. New England stands out as an area where relatively few crafts membership organizations are locally oriented, while many more than the average represent either a

FIGURE IV-13

PERCENT DISTRIBUTION OF CRAFTS MEMBERSHIP ORGANIZATIONS BY GEOGRAPHIC DISPERSION OF MEMBERS, U.S., 1978



SOURCE: 1978 national survey of crafts membership organizations conducted by Mathematica Policy Research; responses to question 13.

TABLE IV-17

PERCENT DISTRIBUTION OF CRAFTS MEMBERSHIP ORGANIZATIONS IN EACH DIVISION BY LOCAL-STATE-REGIONAL MEMBERSHIP

Region and Division	Local Membership	State Membership	Regional Membership	Number of Respondent Organizations
Northeast				
New England	48.9%	32.2%	18.9%	90
Middle Atlantic	68.3	13.9	17.8	101
North Central				
East North Central	65.6	22.5	11.9	151
West North Central	72.1	23.0	4.9	61
South				
South Atlantic	65.7	24.8	9.5	105
East South Central	65.8	26.3	7.9	76
West South Central	71.7	21.7	6.7	60
West				
Mountain	73.3	20.0	6.7	75
Pacific	80.2	17.5	2.4	126
Total	67.9	22.1	9.9	845

SOURCE: 1978 national survey of crafts membership organizations conducted by Mathematica Policy Research; responses to question 13.

state or the whole region. The Middle Atlantic states also have a larger percentage of regional groups, although fewer state organizations than the average. Many more crafts membership organizations in the Pacific states represent local areas than is generally typical and fewer are organized at the state or regional level.

Table IV-18 shows a few differences in geographic dispersion by primary medium--metal, wood, paper, and glass groups are more likely to be regional, or national or international in membership, while multi-media groups are more likely to be either local or international. There is a clear relationship of membership size to geographic dispersion of members--as is seen in table IV-19, the heavy majority of small groups with under 100 members are local in orientation, while a majority of groups with 2,000 or more members are national or international in scope.

Looking also at the clientele served by organization activities, table IV-20 shows the percent of crafts membership organizations reporting involvement in a particular activity in 1977 by whom that activity was intended for: members only, members and other crafts professionals, or the general public. Generally, crafts membership groups try to put on functions either for their members only or for the general public rather than for members and other non-affiliated craftspersons. Exhibits and craft courses are most apt to be open to the general public, although this is also true to a great extent for sales, apprenticeship programs, workshops, and other educational or research activities. Social functions and publications are most often restricted to members only.

TABLE IV-18

PERCENT DISTRIBUTION OF CRAFTS MEMBERSHIP ORGANIZATIONS IN EACH PRIMARY MEDIUM CATEGORY BY GEOGRAPHIC DISPERSION OF MEMBERS

Primary Medium	Local	State	Regional	National	International	Number of Respondent Organizations
Fiber	68.4%	17.7%	7.8%	2.9%	3.2%	373
Clay	58.9	25.5	9.6	4.0	2.0	353
Metal	51.5	18.2	15.2	6.1	9.1	33
Wood	55.6	20.0	11.1	6.7	6.7	45
Glass	35.3	29.4	11.8	5.9	17.6	17
Leather	66.7	16.7	--	--	16.7	6
Paper	20.0	--	40.0	20.0	20.0	5
Other Media	67.6	10.8	2.7	5.4	13.5	37
Multi-Media	72.2	5.6	5.6	--	16.7	18

SOURCE: 1978 national survey of crafts membership organizations conducted by Mathematica Policy Research; responses to question 13.

NOTE: "Primary medium" is based on responses of single-medium groups plus first listings of general groups. See appendix H for detailed media types included in each broad category.

TABLE IV-19

PERCENT DISTRIBUTION OF CRAFTS MEMBERSHIP ORGANIZATIONS IN EACH MEMBERSHIP SIZE CLASS BY GEOGRAPHIC DISPERSION OF MEMBERS

Membership Size	Local	State	Regional	National	International	Number of Respondent Organizations
Under 25	84.4%	7.1%	3.9%	4.5%	--	154
25 to 49	81.5	11.9	6.0	0.7	--	157
50 to 99	72.6	18.3	8.0	0.6	0.6%	175
100 to 499	51.0	31.3	9.7	4.3	3.7	300
500 to 1,999	30.3	29.3	21.2	6.1	13.1	99
2,000 to 4,999	22.2	11.1	5.6	22.2	38.9	18
5,000 or more	12.5	--	12.5	--	75.0	8

SOURCE: 1978 national survey of crafts membership organizations conducted by Mathematica Policy Research; responses to question 13.

TABLE IV-20

PERCENT DISTRIBUTION OF CRAFTS MEMBERSHIP ORGANIZATIONS ENGAGED IN ACTIVITIES BY WHOM INTENDED FOR, U.S., 1978

Activity	Members Only	Members and Other Craft Professionals	General Public	Number of Respondent Organizations
Exhibits	23.5%	21.8%	54.7%	793
Sales	30.2	21.0	48.8	652
Apprenticeship Programs	29.1	27.6	43.3	127
Craft Courses	28.8	13.6	57.6	403
Workshops	35.4	18.8	45.8	638
Other Educational or Research Activities	30.8	19.9	49.3	351
Social Functions	54.2	14.3	31.5	553
Publications	52.8	19.5	27.7	415

SOURCE: 1978 national survey of crafts membership organizations conducted by Mathematica Policy Research; responses to questions 7a through 7h.

Congruence of Purpose and Activities

The crafts membership organization survey asked respondents to indicate their main purposes from a list including exhibiting, marketing, conducting workships or other skill learning activities for members, providing information on crafts to members, social interaction among members, and all others. Figure IV-14 shows the percent of all crafts membership organizations reporting each purpose category as central for their organizations. The most frequently named purpose is conducting workshops or other skill learning activities for members--over two-thirds of organizations mention this category. Exhibiting is menioned next most often--by over half the organizations--followed by providing information on crafts to members, which is mentioned as a main purpose by close to half of the respondents. Crafts membership organizations are less likely to mention marketing or selling the products of members as primary purposes and least likely to mention social interaction among members.

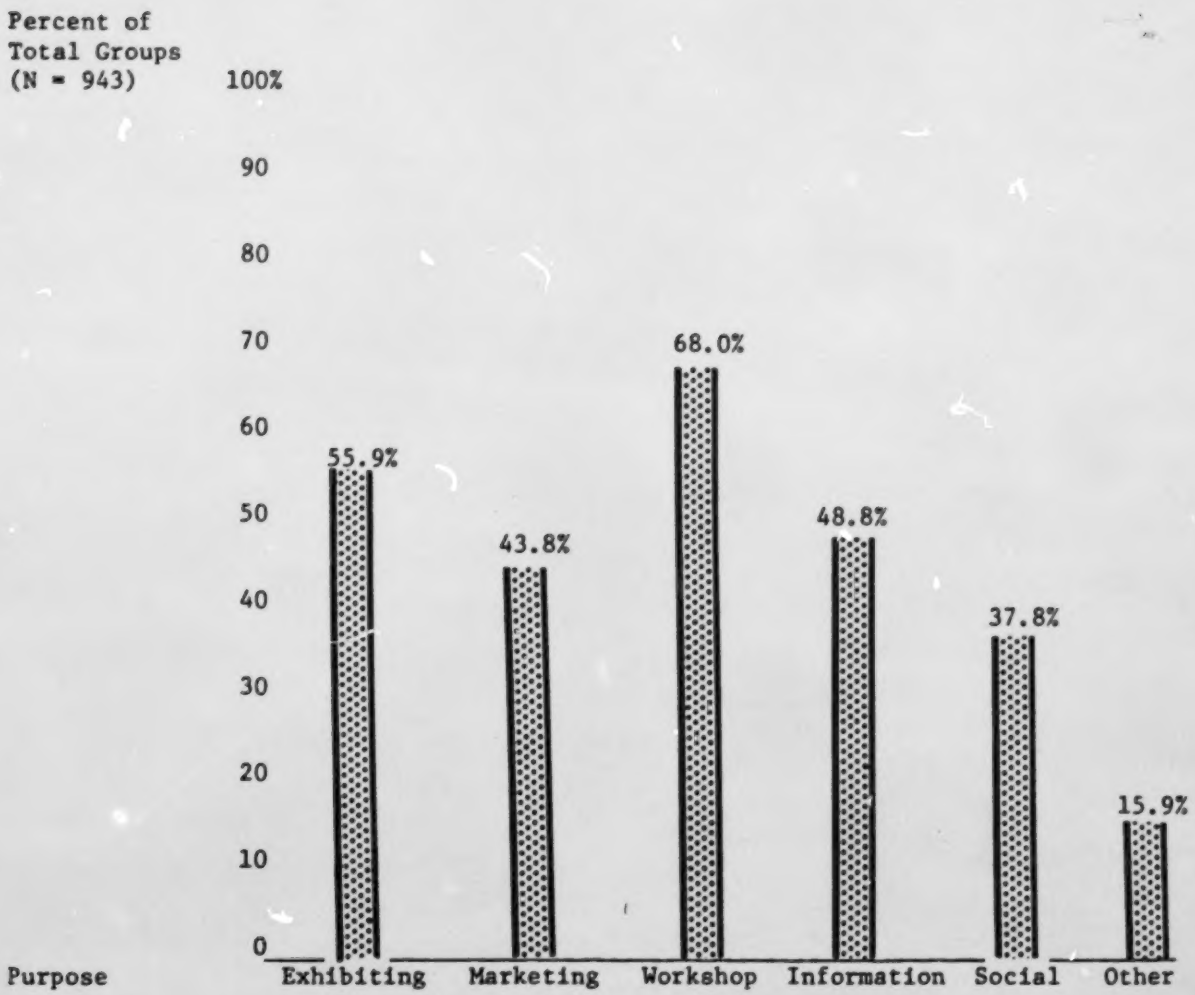
The reader will note that the purpose categories listed are very similar to the categories provided for the question on activities the organization was involved in during 1977. A comparison was made of the extent to which reported activities mesh with or diverge from stated purposes. To simplify analysis, a composite variable was created that collapses the responses to the purpose and activity questions into four broad categories:

1. Marketing (including exhibiting and/or marketing as purposes versus exhibiting and/or sales as activities)

2. Training (including workshops as purpose versus workshops and/or apprenticeship programs and/or craft courses as activities)

FIGURE IV-14

PERCENT OF CRAFTS MEMBERSHIP ORGANIZATIONS
STATING SPECIFIED PURPOSES, U.S., 1978



SOURCE: 1978 national survey of crafts membership organizations conducted by Mathematica Policy Research; responses to question 1.

3. Information (including providing information on crafts to members as a purpose versus other educational or research activities and/or publications as activities)

4. Social (including social interaction among members as a purpose versus social functions as an activity).

Organizations were classified as having stated one of these categories as a purpose and also as having carried out a related activity (this is purpose-activity congruence); as having carried out the activity even though a corresponding purpose was not stated; and finally, as having stated the purpose but having failed to carry out a related activity.

Looking at table IV-21, the highest congruence of purpose with activity is reported for groups involved in training--over 70 percent both stated training as a primary purpose and reported carrying out one or more training activities; another 22 percent did not state training as a purpose but, nevertheless, put on a training function in 1977; while only 8 percent placed emphasis on training as one of their main purposes but failed to carry out a training activity. There is also substantial congruence of purpose and activity for marketing and social functions--over 56 percent reported marketing and over 43 percent social interaction as both a purpose and an activity. Another 24 percent and 47 percent carried out marketing and social functions, respectively, although they did not state marketing or social interaction as a main purpose. The latter finding is not surprising, given that social activity is in the nature of organization, but is less likely to be considered a primary purpose. Only 19 percent and 10 percent stated marketing and social interaction, respectively, as a purpose and failed to put on a marketing or social function. There is much less congruence of purpose and activity for information functions. Over 41 percent of organizations stated that providing information on crafts to members was a primary purpose but did not carry out any informational activities in 1977.

TABLE IV-21

PERCENT OF CRAFTS MEMBERSHIP ORGANIZATIONS REPORTING EACH PURPOSE AND/OR ACTIVITY CATEGORY BY CONGRUENCE OF PURPOSE WITH ACTIVITY

Purpose/ Activity Category	Purpose & Activity Congruent	Have stated purpose but did not report activity in '77	Reported activity but did not have stated purpose	Number of Respondent Organizations
Marketing	56.5%	19.4%	24.1%	892
Training	70.3	8.1	21.6	893
Information	23.0	41.4	35.6	696
Social Functions	43.3	10.0	46.7	647

SOURCE: 1978 national survey of crafts membership organizations conducted by Mathematica Policy Research; responses to questions 1 and 6a through 6h. See text for derivation of purpose/activity categories.

There is very little variation in percent of crafts membership groups not carrying out their stated purposes by division of the country, or by membership size or years in existence. Variation is evident, however, according to the organizations's primary medium. It appears that groups oriented to paper and leather are much more likely to have experienced difficulties in achieving their stated purpose of marketing members' products than are groups oriented to other kinds of media. Leather groups, along with glass organizations, are again more likely not to have actualized their stated purpose of conducting workshops or other skill learning activities for members. Finally, leather and paper groups report the highest divergence of activities from purpose in the area of information functions. It should be noted that there are very few groups oriented primarily to leather, paper, or glass, and that these groups tend to be small in size and budget--particulary the leather and paper groups.

AN OVERVIEW OF CRAFTS MEMBERSHIP ORGANIZATIONS IN THE UNITED STATES TODAY

As a result of this first major survey of crafts membership organizations in the United States, a broad brush portrait of these groups has emerged. Much more information is now available than ever before about where they are located, the kinds of crafts media their members work in, activities they undertake, their membership size and expenditures, the problems they perceive, and a number of other characteristics. This chapter has presented a descriptive picture of crafts membership organizations on each of the characteristics for which information is available from the survey. The discussion has made evident the variation among crafts membership groups

on each characteristic. It is possible, though, to abstract from this diversity modal attributes that characterize the largest number of crafts membership organizations in the country today.

The "typical" crafts membership organization has been in existence for about 10 years and has about 90 members who come from the local area and are accepted without prior screening of their work. Not all of the group's members work in the same kind of crafts medium; but the majority work with clay and fiber. The typical crafts membership group is involved during the year in putting on crafts exhibits, sales, and workshops--all open to the general public--and social functions for members. The typical crafts membership organization is a non-profit corporation that owns and/or rents facilities and has a budget of about $3,500 per year obtained largely from membership dues and proceeds of sales. The group perceives few problems. If it had to pinpoint a particular need, it would ask for additional funding and more display and storage space.

The profile outlined above of the "typical" crafts membership organization captures the central tendencies of the information obtained from the survey. However, it is also true that crafts membership organizations are represented in every category of each varisble--there are some large size and large budget groups, some groups offering craft courses as well as workshops, some groups requiring jurying of work for all members, some groups perceiving numerous problems, and so on. The discussion has presented cross-tabulations of most characteristics by geographic division, primary medium, and membership size. Below are summarized the principal findings of

differences among crafts membership groups by where they are located and the primary medium of their membership. Last, these findings and the findings related to membership size are discussed in the context of suggestions for further research.

Organization Patterns by Geographic Location

Crafts membership organizations are active in all areas of the country today. However, in some areas, crafts organizations and organized crafts-artists are more numerous than one would expect based on the distribution of the total working-age population. New England stands out in having almost three times as high a proportion of crafts membership organizations and twice as high a proportion of crafts-artists belonging to organizations as its share of the adult working-age population. The East North Central, Pacific, and Middle Atlantic divisions have the highest proportions of crafts organizations and crafts-artist members, but generally no more, and, in the Middle Atlantic states, less, than expected based on their shares of total working-age population.

Crafts membership organizations show variation on each characteristic included in the survey within every geographic division. However, organizations in some divisions tend to cluster in distinctive ways on a number of characteristics. Moreover, organizations with a national or international membership differ in several respects from those with a regional, state, or local membership in each division.

Looking first at the particular attributes of national and international organizations, these groups are much larger on average than groups

in any division. Over 51 percent of national and international crafts membership organizations have 500 or more members, and almost 25 percent have 2,000 or more members, compared to only 17 percent and 2 percent, respectively, maximum by division. The national and international groups also include a higher proportion oriented to a single crafts medium than is true for other crafts membership organizations. On the other hand, smaller proportions of national and international groups than of other crafts membership organizations are oriented to fiber or clay.

Crafts organizatons with a national or international membership differ from regional, state, and local groups in other ways as well. A smaller proportion of national and international groups is involved in sales of members' work and larger proportions have publications and carry out other educational or research activities. Higher proportions are incorporated and have paid officers or staff. National and international groups are least likely to receive funding from state and local governments and most likely to receive funds from other unspecified sources. Fully two-thirds of national and international groups spent $10,000 or more in 1977 and almost 40 percent spent $50,000 or more compared to 38 percent and 18 percent, respectively, maximum in any division. National and international groups most often mention not enough staff as a serious problem and least often mention not enough equipment.

To summarize the differences between crafts organizations with a national or international membership and all others, the "typical" national

or international group is larger in size and budget compared to the "typical" group based on all respondents. It also differs in having paid staff, publication and educational or research programs, and in being oriented to a single medium of crafts work.

Looking now at organizations with a regional, state, or local membership in the nine geographic divisions, groups in New England show divergent patterns from those in other areas of the country on a number of variables included in the survey. Crafts membership organizations in New England are larger on average than in other divisions--over 55 percent of New England organizations have 100 or more members and over 17 percent have 500 or more members, compared to 42 percent and 10 percent, respectively, of organizations in all other divisions. New England has the lowest proportion of organizations oriented to a single craft medium of any division and the second smallest proportion of groups oriented to fiber as a primary medium. A higher proportion of groups in New England are involved in sales of members' work than is true in any other area, and a higher proportion has a jury requirement for membership. Groups in New England include a higher proportion--almost 39 percent--spending $10,000 or more in the previous year and higher proportions with members drawn from the region or a state as opposed to a local area than are found among crafts membership organizations in any other division.

In sum, crafts membership organizations in New England look more like organizations with a national or international membership in terms of membership size and expenditure levels than like the organizations in other divisions. In contrast to the pattern for national and international groups,

crafts membership organizations in New England include much higher proportions with a jury requirement and involved in selling members' work and a much lower proportion oriented to a single medium of crafts work.

Crafts membership organizations in the Mountain states show distinctive patterns on several variables that are often in the opposite direction from the patterns of New England organizations. Thus, the Mountain division has the highest proportion of small size groups--over 47 percent have fewer than 50 members compared to 19 percent in New England that are this small. The Mountain division has the highest proportion of groups oriented to metal, although, like New England, it has a high proportion of general crafts membership organizations including more than one type of crafts-artist. Organizations in the Mountain area are least likely to have carried out apprenticeship programs, craft courses, workshops, other educational or research activities, or publications than organizations in any other division. They are also least likely to have received funding from the federal government. Groups in this area include the smallest proportion spending $10,000 or more in 1977 of any division--less than 16 percent. Finally, the Mountain division has the highest proportion of groups expressing a problem of lack of communication with other crafts membership organizations.

None of the other divisions show as distinctive patterns characterizing their crafts membership organizations as do the New England and Mountain states. Some isolated points of difference stand out. The Middle Atlantic states include the highest proportion conducting workshops. The West North Central division includes higher proportions of crafts mem-

bership organizations oriented to leather, "other" media, and multi-media, and smaller proportions oriented to clay and metal than found elsewhere. Groups in this area are also less likely to have a jury requirement for membership, exceeding only groups in the West South Central division on this variable.

Crafts membership groups in the South Atlantic division have the second highest proportion with a jury requirement (next to New England) and the highest proportion carrying out other educational or research activities. The East South Central division includes the second highest proportion of small size groups with less than 50 members. Higher proportions of organizations in this area are oriented to wood and receive state and federal funding than in other divisions.

Crafts membership organizations in the Pacific division are larger on average than anywhere else except in New England, but also include the largest proportion with a strictly local membership and the largest proportion receiving local government funding. Organizations in this area are also least likely to be involved in selling members' work.

Organization Patterns by Primary Medium

Crafts membership organizations divide about 40 percent versus 60 percent between groups oriented to a single medium of crafts work and general groups oriented to more than one medium. The distribution of crafts groups by media reported as most popular among their members is very uneven. Almost two-thirds of single-medium crafts membership groups are oriented to fiber and another 23 percent to clay crafts. Among general

groups, clay is the first-ranked medium of half of the groups and fiber is first-ranked by another 28 percent. Combining responses of single-medium groups and the first-ranked categories of general groups, fiber and clay are each the "primary medium" of about 40 percent of crafts membership organizations. Metal, wood, and "other" media are each the primary medium of another 4 to 5 percent; glass and multi-media each of another 2 percent; while leather and paper are each the primary medium of less than 1 percent of crafts membership organizations.

Looking at each primary medium category by other characteristics, less distinctive patterns appear than was true for geographic divisions. As noted before, there is some clustering of media types within geographic areas. Most striking are the lower proportions of groups oriented to fiber and clay among those with a national or international membership compared to all other groups and the higher proportions of national and international groups oriented to the other media types.

There is little variation in membership size by primary medium categories, except that the larger number of fiber groups includes the smallest proportion of groups with 500 or more members--less than 10 percent compared to the overall average of 14 percent of crafts organizations with at least this many members. In terms of activiites, leather groups stand out by being least involved in sales, workshops, crafts courses, other educational or research activities, social functions, and publications. The only activity most of the very small number of leather groups carried

out in 1977 was putting on exhibits. Leather groups and those oriented to "other" media and to multi-media are least likely to have a jury requirement. Metal groups also include the second highest proportion with publications (next to "other" media groups), and paper organizations the highest proportion (100 percent) offering workshops.

Crafts membership organizations oriented primarily to fiber are least likely to be incorporated, to have paid staff, or to own or rent facilities of any of the media types. Clay and multi-media groups are most likely to have paid staff and own or rent facilities. Fiber groups include the smallest proportions spending $10,000 or more in 1977--less than 18 percent compared to 30 percent for all crafts membership organizations.

In summary, fiber groups, while more numerous than any other media type, are smaller, spend less money, and are least likely to have staff or facilities. They are also less likely to have a national or international membership than any other media type except clay. The small number of leather organizations stand out as being involved in very few activities.

Suggestions for Further Research

This report has presented a purely descriptive analysis of crafts membership organizations in the United States today, based on the results of the national survey. Even though the survey questionnaire was limited in content and was not designed to test any prior theories about the behavior of crafts membership organizations, there is clearly much that

can be done to mine the data systematically to test hypotheses and establish interrelationships among variables.

The first step recommended is to conduct a more rigorous descriptive study, using correlation and factor analysis techniques. These methods can be used to study more fully the nature and extent of differences among crafts membership organizations by geographic division and primary medium. Their use will also establish the strength and statistical significance of relationships noted in the tabular presentation between membership size and variables such as expenditures, number of funding sources, and likelihood of having paid staff or facilities.

Basically, the procedure would be to construct a correlation matrix of the variables in the survey with each other, then determine if the matrix can be reduced to a smaller number of factors. For example, there may be a "local orientation" factor characterized by local membership, funding from local or state government sources, a small number of members, and similar attributes; or a "big-scale operations" factor characterized by a large number of members, a large budget, paid staff and facilities, involvement in many activities, and similar attributes. It can then be determined to what extent crafts membership organizations in different areas of the country or that are oriented to different media cluster at different points along the dimensions measured by each factor.

Having characterized more precisely the interrelationships among variables evident in the survey responses, it is recommended that these findings be placed in context by comparison with results of studies for

similar kinds of voluntary associations. How typical or atypical is the finding that the average crafts membership organization has about 90 members and expenditures of about $3,500? Surveys related to crafts have been conducted in Canada and Australia that may provide useful comparative data. The literature in sociology and political science on interest groups, professional associations, and community service organizations can also be reviewed to find appropriate comparison points. An ambitious study could place crafts membership organizations within a typology of voluntary associations active in the United States and other Western countries.

The research suggested abouve is still descriptive. It is recommended that consideration be given to studies that try to explain the "why" of the findings. For example, why are crafts membership groups that are oriented to different media types more prevalent in certain areas of the country, or why do they differ on variables such as activities and expenditure levels? Why are any differences that may be found among crafts membership organizations in the United States and in other counries or other types of voluntary associations present? Answers to such questions will necessitate formulating theoretical models that seek to define causal relationships among variables. The literature in sociology and political science referred to above should be a source for developing such models.

It is likely that currently available data will support testing and development only of empirical models and hypotheses that are limited in scope. For example, differences among organizations oriented to different media in the kinds of activities they undertake may be explainable using

a model that includes membership size, years in existence, and budget as independent variables. This model is testable using the survey data. However, it may be that factors relating to the difficulty or expense of acquiring requisite skills and materials or historical factors that cannot be analyzed with the survey data are important in explaining differences among crafts membership organizations according to media type.

Similarly, longitudinal data that are not currently available may be needed to specify and test an empirical model that includes all of the relationships posited theoretically. For example, one would need longigudinal information to test the hypothesis that crafts membership organizations first gain members and then undertake more activities, or, conversely, the hypothesis that organizations grow and attract members as a result of spending higher dollar amounts per member on certain kinds of activities. Comparative data from studies of crafts organizations in other countries or other kinds of voluntary associations may help answer such questions.

A research program that seeks to explain relationships among variables characterizing crafts membership organizations should contribute to the literature on voluntary associations and the functions and roles they play in American society. It may also provide guidance to the Arts Endowment and other crafts-supporting institutions in developing policies aimed at helping individual crafts-artists through helping their organizations. At this stage of knowledge, a research program could usefully formulate explanatory models, test such aspects of the models as is possible with available data, and offer recommendations for collecting additional needed data.

APPENDICES

APPENDIX A

FIRST DRAFT OF QUESTIONNAIRE FOR NATIONAL SURVEY OF CRAFTS MEMBERSHIP ORGANIZATIONS

CRAFT ORGANIZATION

QUESTIONNAIRE

Draft 1
9/23/77
Princeton, N.J.

A. The first section of this questionnaire has to do with the history and structure of your organization.

1. In what year was this organization founded?

_____

2. Which one of the following best describes the structure of this organization? (Circle one)

Corporation 1

Cooperative 2

Incorporated as a nonprofit association 3

Unincorporated with a constitution or bylaws . . . 4

No formal structure 5

Other (Specify)_____ . . . 6

3a. Is this organization a chapter or branch of a larger organization?

Yes 1

No (Skip to Q.) . . . 2

3b. What is the name and address of the parent organization?

Name:_____

Address:_____

City, State, Zip Code:_____

The rest of the questions on this questionnaire refer only to <u>your</u> chapter or branch. (Skip to Q.)

4a. Does this organization itself contain chapters and/or branches?

Yes 1

No (Skip to Q.) . . . 2

4b. How many chpaters or branches?

_____

B. The following section deals with characteristics of the membership of your organization.

5. How many members does your organization have at present? (Circle one)

Under _____ 1

_____ to _____ . . . 2

_____ to _____ . . . 3

_____ to _____ . . . 4

Over _____ 5

6. How many members did your organization have about a year ago? (Circle one)

Under _____ 1

_____ to _____ . . . 2

_____ to _____ . . . 3

_____ to _____ . . . 4

Over _____ 5

7. Which one of the following best describes the geographic distribution of your organization's members? (Circle one)

National (members from many states) 1

Regional (members from a few adjacent states) . . . 2

State 3

Local (members from a town, county, or other small area) 4

8a. Does your organization have a list of members?

Yes 1

No (Skip to Q.) . . . 2

8b. Is this list computerized?

Yes . . . 1

No . . . 2

9. Please answer the following to the best of your ability, even if you are not absolutely sure of the answers.

About what proportion of your members engage in the following craft specialties? (Please circle 1, 2, 3, 4, or 5 for each)

	None or hardly any members	Some members	Most members	All or almost all members	Don't know whether members engage in this
Functional ceramics	1	2	3	4	5
Loom weaving	1	2	3	4	5
Off-loom techniques	1	2	3	4	5
Ceramic sculpture	1	2	3	4	5
Metal jewelry	1	2	3	4	5
Other metal work	1	2	3	4	5
Stitchery	1	2	3	4	5
Textiles	1	2	3	4	5
Woodwork	1	2	3	4	5
Leatherwork	1	2	3	4	5
Glass	1	2	3	4	5
Other craft speciality (Please specify) _____	1	2	3	4	5

10. About what proportion of your organization's members exhibit or sell their work? (Circle one)

All or nearly all 1

Most. 2

Some 3

None or hardly any . . . 4

11. In your judgment, do more of the members of this organization consider themselves to be artists, or do more of the members consider themselves makers of useful products?

Artists 1

Makers of useful products . . . 2

C. The following section contains questions on the activities and characteristics of your organization.

12. Did your organization engage in any of the following activities during the past year? (Circle yes or no for each)

	Yes	No
Exhibits	1	2
Craft courses	1	2
Apprenticeship programs	1	2
Other educational and research activities	1	2
Fundraising	1	2
Purchasing of crafts materials for members	1	2
Social functions	1	2
Marketing	1	2
Publications	1	2
Other (specify)	1	2

_____

_____

13a. Does your organization have any paid officers?

Yes 1

No (Skip to Q.). . . 2

13b. How many paid officers do you have?

_____ Full time

_____ Part time

14a. Does your organization have any other paid staff members?

Yes 1

No (Skip to Q.). . . 2

14b. How many paid staff members do you have?

_____ Full time

_____ Part time

15. What was the annual budget of your organization in 1977? (Circle one)

Under . . . 1

. . . 2

. . . 3

. . . 4

. . . 5

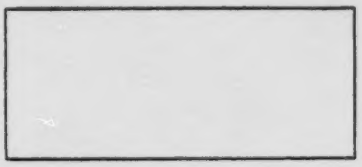
$ or over . . . 6

18. What is your name and your position within this organization?

Name_____

Position_____

In the space below the label, please correct any errors in the name or address of this organization.



_____

_____

_____

16. Can you give us the names and addresses of any other craft organizations to which we should also send questionnaires? We are particularly interested in new or local organizations which we might not have on our list.

17. Please use the following space for any comments you might like to make on how the National Endowment of the Arts could help your organization or the members which you serve.

APPENDIX B

DRAFT QUESTIONNAIRE USED IN PRETEST FOR NATIONAL SURVEY OF CRAFTS MEMBERSHIP ORGANIZATIONS

No. _____

B-2

MATHEMATICA POLICY RESEARCH

CRAFT ORGANIZATION STUDY

(Circle one answer code number for each question unless otherwise instructed.)

1. What is the general purpose of your craft organization? *(Circle one or more)*

Exhibiting 1

Marketing *(selling the products of members)* . . 2

Conducting workshops . . . 3

Providing information on crafts to members . . . 4

Socializing 5

Other *(Specify)*. 6

_____

2. Is your organization. . .

	YES	NO
incorporated?. . . .	1	2
for profit?	1	2
a cooperative? . . .	1	2

3. About how many years has your craft organization been in existence?

2 years or less . . . 1

3-4 years 2

5-9 years 3

10-19 years 4

20 years or more . . . 5

4. Is your organization oriented to a <u>single media</u> of craft work *(fiber, clay, etc.)* or is it a <u>general</u> craft organization which is involved in more than one media?

General *(More than one media)*. . . . 1

Single media *(Which media?)*. 2

_____

5. **Is jurying of work a requirement of membership for your members?**

Yes, for all members 1

Yes, but just for some members . . . 2

No 3

6. **Was your organization involved in any of the following activities during 1977?**
(Circle "1" or "2" for each)

7. *(If "Yes" to Q.6)*
For whom were these activities intended?
(Circle 1, 2 or 3 for each)

	No	Yes	Members Only	Members and Other Craft Professionals	General Public *(Anyone)*
a. Exhibits	2	1 →	1	2	3
b. Sales	2	1 →	1	2	3
c. Apprenticeship Programs	2	1 →	1	2	3
d. Craft Courses . . .	2	1 →	1	2	3
e. Workshops	2	1 →	1	2	3
f. Other Educational or Research Activities	2	1 →	1	2	3
g. Social Functions . .	2	1 →	1	2	3
h. Publications	2	1 →	1	2	3
Other . . . . . *(Specify)*	2	1 ↘			
i. _____			1	2	3
j. _____			1	2	3

6. About how much money did your organization spend in 1977?

Under $1,000 1
$ 1,000 - $ 4,999 . . . 2
$ 5,000 - $ 9,999 . . . 3
$ 10,000 - $ 24,999 . . . 4
$ 25,000 - $ 49,999 . . . 5
$ 50,000 - $ 99,999 . . . 6
$100,000 - $499,999 . . . 7
$500,000 or more 8

9. From what sources did your organization receive funds in 1977?
(Circle all that apply)

Membership fees or dues 1
Sales 2
Class tuition 3
Private donations 4
Funds from other organizations . . . 5
Local government funds 6
State government funds 7
Federal funds 8
Other *(Specify)* 9

No money received in 1977 10

10. About how many members does your organization have at present?
(Circle one)

Under 50 1
50 - 99 2
100 - 499 3
500 - 1,999 4
2,000 - 9,999 5
10,000 or more . . . 6

11. Which one of the following best describes the geographic distribution of most of your organization's members? *(Circle one)*

International *(members from more than one country)* 1

National *(members from many states)*. 2

Regional *(members from a few adjacent states)*. 3

State 4

Local *(members from a town, county, or other small area)* . . . 5

12. About what proportion of your members work in the following media, within or outside your organization? *(Circle 1, 2, 3 or 4 for each media)*

Media	None	Less than one-third	Between one-third and two-thirds	More than two-thirds
a. Ceramics	1	2	3	4
b. Fibers	1	2	3	4
c. Glass	1	2	3	4
d. Metal	1	2	3	4
e. Wood	1	2	3	4
f. Leather	1	2	3	4
Other media *(Specify)*. . .	1			
g. _____		2	3	4
h. _____		2	3	4
i. _____		2	3	4

13. Does your organization have any of the following problems? *(Circle all that apply)*

Inadequate working space 1

Lack of meeting space 2

Not enough equipment 3

Inadequate funds 4

Not enough staff 5

Need more communication with other craft organizations . . . 6

Lack of information on available technical assistance. . 7

Other problems *(Specify)*. 8

_____

_____

No problems 9

14. Can you give us the names and addresses of any other craft organizations to which we should also send questionnaires? We are particularly interested in new or local organizations which we might not have on our list.

_____

_____

_____

_____

_____

_____

15. Is the address we have used a permanent mailing address for your organization?

Yes . . *(Skip to Q.16)*. . . 1

No 2

IF NOT, please fill in another address where your organization might be reached:

_____

_____

_____

16. What is your name and your position within this organization?

Name _____

Position _____

If you have a short publication which describes your organization, we would appreciate your enclosing a copy along with the questionnaire.

Thank you very much for your cooperation in this study. Please return this in the enclosed postpaid envelope.

APPENDIX C

DEBRIEFING REPORT OF PRETEST RESULTS

MEMORANDUM

MATHEMATICA POLICY RESEARCH, INC.

TO Connie Citro

DATE December 19, 1977

FROM Lois Blanchard

SUBJECT Craft Pretest Debrief Report

The Craft Organization Study pretest was held during the week of December 12, with the pretest debrief meeting on December 16. Two Craft Organizations were visited in person; seven others were sent questionnaires through the mail after arranging by phone to have respondents call MPR collect as soon as they had filled out the questionnaires, to discuss any problems in filling them out. At the time of the debrief representatives of four organizations had called in.

Two interviewers were used in the pretest. Both made their own prior phone contacts, and reported a rather time-consuming telephone search for some organizations, since phone numbers were not included on the list. The sample list used was from Marietta College and included organizations from New York, New Jersey, Pennsylvania and the Washington D.C. area. The list used included names of contacts within the organization; some of these were outdated and interviewers were referred to other people who were better able to answer the questionnaire. Interviewers reported interest and cooperation on the part of all Craft Organizations contacted.

The questionnaire took about 10-15 minutes to fill out, and respondents generally were able to answer questions without having to refer to records.

The following is a question-by-question review of comments and problems brought up by respondents during the pretest.

Q.1) Several respondents felt that education of the public regarding their particular crafts was an important purpose of their organization which we did not have in our list. Education of members was not felt to be adequately covered by our category "providing information on crafts to members." One respondent felt that "helping members make a living through crafts" should be included. Another respondent objected to the category "socializing"; perhaps we could change it to something like "social interaction among members."

Q.2) This question was changed because it was felt respondents would have a great deal of difficulty with it in its former wording. Evidently there is still a problem with it. One respondent had difficulty with the phrase "for profit", saying in order to be non-profit, they would have to be incorporated. Several people did not know what a "cooperative" was, so we need a definition.

Q.3) No problems.

Q.4) Respondents reported no problems with this question, although all organizations reporting at the time of the pretest were single media organizations. Nobody objected to the plural word "media" used as a singular.

Q.5) Respondents seemed to understand the meaning of the term "jurying of work"; however, there was confusion between the practice of jurying as a requirement for exhibiting versus jurying as a requirement for membership. At least one respondent had answered "yes", when in fact jurying took place only for exhibits and not as a condition of membership.

Q.6) The two respondents visited in-person circled only the "yes" answers for this question, leaving the others blank. This indicates we may want to reformat the question to allow for this.

Q.7) There is a problem here regarding at least the first two categories. If "1" were circled, does that mean members can only attend the exhibit, or actually do the exhibiting? This is not clear.

Q.8) We had one refusal here, from a large organization. Another respondent reported that she had to check with the treasurer to see whether it was OK to answer this question. We may have to explain more about the purpose of this question, and/or add mention of confidentiality. The latter may be required by OMB.

Q.9) No problems.

Q.10) One respondent questioned the ranges in this question- she felt that the third category (100-499) was too broad, and wondered what we would do with the answers.

Q.11) There was some feeling of uneasiness in answering this question. One respondent was unsure what to circle because there were three members from Canada in an otherwise regional organization. We suggest adding the word "in general" to the question, and switching the words in parentheses with the words which aren't,

e.g., Members from more than one county (International)

Members from many states (National) etc.

Q.12) All of the telephone respondents stated that they had no idea what media members worked in other than the craft of their particular organization. The in-person respondents did not say they had a problem, but they answered the question only for their particular media, and left the rest of the question blank. Also, there was some confusion on what we meant by the word "work" in particular media- does this mean work for profit?

We would like to see this question deleted, and wait to get this information in the future craftperson questionnaire.

Q.13) An organization which was a parent organization containing a number of chapters said that the parent organization had none of these problems, but that its chapters had all of them. We need to clarify this question (and probably others too) so that organizations with chapters will know what to do.

Need for more storage space and display space were additional problems mentioned.

Q.14) We suggest stressing the new/local organizations in the first sentence of this question, and adding the words:

ORGANIZATION

NAME

ADDRESS

CITY, STATE, ZIP

in front of the blank spaces.

Q.15-16) No problems.

APPENDIX D

FINAL QUESTIONNAIRE AND COVER LETTER USED IN NATIONAL SURVEY OF CRAFTS MEMBERSHIP ORGANIZATIONS

Mathematica Policy Research, Inc.
mpr
P.O. Box 2393
Princeton
New Jersey 08540
609-799-2600

Dear Craft Organization:

Attached is the questionnaire we are sending as part of a census of crafts organizations being conducted by the National Endowment for the Arts through Mathematica Policy Research. The Endowment is working to help American craftspeople and their organizations to achieve greater recognition and impact on both local and national levels. This census is a major step to improve information needed in these tasks. Although your participation is voluntary, we hope you will work with us to make sure your organization is represented. To protect confidentiality, the survey results will be reported in aggregate form only and individual craft organizations will not be identified.

The census questionnaire has been designed to require as little of your time as possible. Most questions can be answered by circling a code number. If you find that other representatives of the organization can better answer some items of the questionnaire, please consult with these people as necessary.

We ask for your prompt return of this questionnaire so that we can complete this study. A prepaid addressed envelope has been enclosed for your convenience.

Sincerely,

Lois Blanchard

Lois Blanchard
Survey Manager

P.S. If you have any questions about the study or this questionnaire, call me collect at (609) 799-2600.

An Equal Opportunity Employer

MPRI # 296 D-3 No. _____

OMB # 128-S78001

Expires 7-31-78

CRAFT ORGANIZATION STUDY

(Circle one answer code number for each question unless otherwise instructed.)

1. What would you say are the main purposes of your craft organization? *(Circle one or more code numbers)*

Exhibiting 1

Marketing *(selling the products of members)*. 2

Conducting workshops or other skill learning activities for members 3

Providing information on crafts to members 4

Social interaction among members 5

Other *(Specify)*. 6

_____

2. About how many years has your craft organization been in existence?

2 years or less . . . 1

3-4 years 2

5-9 years 3

10-19 years 4

20 years or more . . . 5

3. Is your organization. . .

	YES	NO
A chain or branch of a larger organization?.	1	2
(If yes, please answer the remaining questions for only your own chapter or branch)		
A parent organization that itself has chapters or branches?. .	1	2
(If yes, please answer the remaining questions just for the parent organization)		

4a. **Is your organization incorporated?**

Yes 1

No . . *(Skip to Q.5a)*. . . 2

Don't Know . . *(Skip to Q.5a)*. . . 3

4b. Is your organization incorporated as a not-for-profit 501-C-3 organization?

Yes 1

No 2

Don't Know . . 3

5a. Is your organization oriented to a <u>single medium</u> of craft work *(fiber, clay, etc.)* or is it a <u>general</u> craft organization which is involved in more than one medium?

Specific medium *(Which medium?)* . . . 1

_____ *(Skip to Q.6)*

General *(More than one medium)* . . . 2

5b. If your organization is a general craft organization, could you list up to five media in which you know your members work? Please list the media in the order of popularity among your members, that is, first the medium in which, as far as you know, the largest proportion of your members work, then the next most popular medium, and so on.

1. _____

2. _____

3. _____

4. _____

5. _____

6. Was your organization involved in any of the following activities during 1977?
(Circle code "1" or "2" for each)

7. *(If "Yes" to any part of question 6)* For whom were these activities intended?
(Circle code 1, 2, or 3 for each)

	No	Yes	Members Only	Members and Other Craft Professionals	General Public *(Anyone)*
a. Exhibits	2	1 →	1	2	3
b. Sales	2	1 →	1	2	3
c. Apprenticeship Programs	2	1 →	1	2	3
d. Craft Courses . . .	2	1 →	1	2	3
e. Workshops	2	1 →	1	2	3
f. Other Educational or Research Activities	2	1 →	1	2	3
g. Social Functions . .	2	1 →	1	2	3
h. Publications	2	1 →	1	2	3
i. Other . . . . . *(Specify)* _____	2	1 →	1	2	3
j. Other . . . . . *(Specify)* _____	2	1 →	1	2	3

8. Does your organization. . .

	YES	NO
have any paid officers or other staff members?. . .	1	2
own any facilities such as office space, studio or gallery space?	1	2
rent any facilities such as office, studio, or gallery space?.	1	2

9. About how much money did your organization spend in 1977?

Under $1,000 1
$ 1,000 - $ 4,999 . . . 2
$ 5,000 - $ 9,999 . . . 3
$ 10,000 - $ 24,999 . . . 4
$ 25,000 - $ 49,999 . . . 5
$ 50,000 - $ 99,999 . . . 6
$100,000 - $499,999 . . . 7
$500,000 or more 8

10. From what sources did your organization receive funds in 1977?
(Circle all codes that apply)

Membership fees or dues 1
Sales 2
Workshop or course fees 3
Private donations 4
Funds from other organizations . . . 5
Local government funds 6
State government funds 7
Federal funds 8
Other *(Specify)* 9

No money received in 1977 10

11. About how many members does your organization have at present?
(Circle one)

Under 25 1
25 - 49 2
50 - 99 3
100 - 499 4
500 - 1,999 5
2,000 - 4,999 . . . 6
5,000 or more . . . 7

12. Is the presentation of work to a jury a requirement for membership in your organization?

Yes, for all members 1

Yes, but just for certain levels of membership . . . 2

No 3

13. In general, which of the following best describes the geographic distribution of most of your organization's current members? *(Circle one)*

Members from a town, county, or other small area *(Local)* . . . 1

Members from one state *(State)* 2

Members from a few adjacent states *(Regional)* 3

Members from many states *(National)*. 4

Members from many states and more than one country *(International)* 5

14a. Does your organization hold regularly scheduled elections for officers?

Yes 1

No . . *(Skip to Q.15a)* . . 2

14b. How often are elections held?

Every year 1

Every 2 years 2

Every 3 years 3

Other *(Specify)* . . . 4

_____

14c. When is your next election scheduled?

_____/_____
MONTH YEAR

14d. Does the address of your organization change with a change in officers?

Yes . . . 1

No . . . 2

15a. Is there another address where your organization might be reached?

Yes 1

No . . . *(Skip to Q.16)* . . . 2

15b. If yes, please fill in the address below:

_____

_____

_____

16. Are any of the following problems serious for your organization? *(Circle all that apply)*

Inadequate working space 1

Lack of meeting space 2

Inadequate display or storage space . . . 3

Not enough equipment 4

Inadequate funds 5

Not enough staff 6

Not enough communication with other craft organizations 7

Lack of information on available technical assistance 8

Other problems *(Specify)* 9

_____

_____

No Problems 10

17. We are interested in obtaining names of new or local organizations which we might not have on our list. If you know the names of any other such craft organizations to which we should also send questionnaires, please fill them in below:

ORGANIZATION _____

NAME _____

ADDRESS _____

CITY, STATE,
ZIP _____

ORGANIZATION _____

NAME _____

ADDRESS _____

CITY, STATE,
ZIP _____

18. What is your name and your position within this organization?

NAME _____

POSITION _____

If you publish a newsletter or have a short description of your organization, we would appreciate your enclosing a copy along with the questionnaire.

Thank you very much for your cooperation in this study. Please return this questionnaire in the enclosed postpaid envelope.

APPENDIX E

ACCOMPANYING MAILING PIECES USED IN THE NATIONAL CRAFTS MEMBERSHIP ORGANIZATIONS SURVEY

Advance letter

Postcard included with advance letter

Reminder postcard

Postcard included with questionnaire

"Umbrella" letter

"Conversion" letter

Third mailing letter

NATIONAL ENDOWMENT FOR THE ARTS
WASHINGTON D.C. 20506

A Federal agency advised by the National Council on the Arts

April 28, 1978

Dear Crafts Organization:

The National Endowment for the Arts is studying the needs of craftspeople and crafts organizations to help improve our programs. One of our studies is a census of crafts organizations in order to increase our understanding of the field.

The Endowment has asked Mathematica Policy Research of Princeton, New Jersey, to survey all crafts organizations in the United States. Because this is the first census of crafts organizations ever conducted, it is extremely important that we obtain a response from everyone.

In order to prepare the most accurate possible list of addresses for the crafts organizations in the census, we ask that you complete and return the enclosed postcard. Your prompt return of this postcard will be appreciated.

If you respond that yours is an active crafts membership organization, you will receive a short questionnaire from Mathematica Policy Research. It is also important to have this questionnaire returned as soon as possible.

We appreciate your cooperation in this census. A report of the study will be available to everyone who would like to have a copy.

Sincerely,

James Melchert
Director, Visual Arts Program

040042
Central Arkansas Weavers Guild
41 Arbor Oaks
N. Little Rock, Arkansas 72116

_____

Please make any necessary changes in the above label.

Is this an active crafts membership organization?

☐ YES
☐ NO

If not, how would you describe your organization?

_____

_____

_____

_____

(STAPLE OR TAPE)

mpr Mathematica Policy Research, Inc.
P.O. Box 2393 / Princeton, New Jersey 08540
An Equal Opportunity Employer

This is just a short note to remind you about the Craft Organization questionnaire that was sent to you a few days ago. If you have already completed the questionnaire and returned it, thank you. However, if you have not been able to complete the questionnaire, would you do so now. As you know, the success of a census depends on getting a response from everyone.

Thank you.

Sincerely,

Lois Blanchard

Lois Blanchard
Survey Manager

P.S. Please call me collect at (609) 799-2600 if you did not receive or have misplaced the questionnaire.

Mathematica Policy Research, Inc.
P.O. Box 2393 / Princeton, New Jersey 08540
An Equal Opportunity Employer

If this is <u>not</u> an active crafts membership organization, please check below and return this prepaid postcard so that we can remove your organization from our mailing list and you will not be contacted again. Thank you.

☐ NOT AN ACTIVE CRAFTS ORGANIZATION

How would you describe your organization?

_____

LETTER TO "UMBRELLA" GROUPS

Dear Organization:

Thank you for your cooperation and response to the letter from the National Endowment for the Arts. From your response, it appears that your organization has contact with other craft organizations. Because this is the first census of craft organizations ever conducted, it is extremely important that we obtain a response from everyone.

If you can provide a list of any active craft organizations in your area, would you please forward the full name of each organization and its address. Enclosed is a pre-paid envelope for that purpose.

Thank you.

Sincerely,

Audrey McDonald
Project Manager

AM/dd
Enclosure

Mathematica Policy Research, Inc.

P.O. Box 2393
Princeton
New Jersey 08540
609-799-2600

"CONVERSION" LETTER

July 5, 1978

Dear Craft Organization:

Thank you for returning to us the postcard in connection with our census of craft organizations.

We have read your comments and consider for the purposes of our survey your organization should be included.

Would you please take a few minutes to fill out the enclosed simple questionnaire and return it to us on the prepaid addressed envelope.

Thank you.

Sincerely,

Audrey Mcdonald
Survey Researcher

AMc/mm

Mathematica Policy Research, Inc.

P.O. Box 2393
Princeton
New Jersey 08540
609-799-2600

October 2, 1978

Dear Craft Organization:

Attached is a questionnaire and an accompanying letter of introduction.

Although we have mailed this material to you previously, it may never have reached you. It occurred to us that one of the reasons it may never have reached you might be that your organization either suspended or moved its operation during the summer months. On the other hand, you may have received the material, completed and mailed it back to us, but due to some mishap it did not reach us.

Because of the above possibilities and because it is important to the National Endowment for the Arts that your organization be included in the census, we are making this final attempt to reach you.

Please complete and return this questionnaire promptly, using the prepared addressed envelope.

Your cooperation is greatly appreciated.

Sincerely,

Audrey McDonald

Audrey McDonald
Survey Manager

An Equal Opportunity Employer

APPENDIX F

QUALITY CONTROL AND CODING INSTRUCTIONS FOR NATIONAL SURVEY OF CRAFTS MEMBERSHIP ORGANIZATIONS

IV. QUALITY CONTROL AND CODING

1. All questions in an interview must be answered unless there is a "skip" instruction to skip the question. If a question is left blank it may be a "valid" blank. Valid blanks could occur when a Respondent refused to answer a question or when a Respondent does not know the answer. The following coding characters are used for such cases:

Don't Know -- "DK"

Refused -- "RF"

Respondents may make notations on the interview that will allow you to enter one of these codes. If, however, a questions was not answered and there is no explanation, then you should use the coding character "MS."

2. During the course of editing, you will be concerned with three basic areas: one, skip logic; two, consistency; and three, backcoding. First of all, you have to pay very close attention to the skip logic of the questionnaire. The data entry machine will automatically reject any deviance from the predetermined skip logic. Therefore, all interviews must be edited to correct any errors in skip logic. The following is an example of the use of skip logic:

Example:

6. Was your organization involved in any of the following activities during 1977? *(Circle code "1" or "2" for each)*			7. (If "Yes" to any part of question x) For whom were these activities intended? *(Circle code 1, 2, or 3 for each)*		
	No	Yes	Members Only	Members and Other Craft Professionals	General Public (Anyone)
a. Exhibits	2	1 →	1	2	3
b. Sales	2	1 →	1	2	3
c. Apprenticeship Programs	2	1 →	1	2	3
d. Craft Courses . .	2	1 →	1	2	3
e. Workshops	2	1 →	1	2	3
f. Other Educational or Research Activities . . .	2	1 →	1	2	3
g. Social Functions .	2	1 →	1	2	3
h. Publications . . .	2	1 →	1	2	3
i. Other . . . . . *(Specify)*	2	1 →	1	2	3

The answer in Q.6 determines whether Q.7 will be answered: if the respondent says "yes" to Q.6a, there should be one answer in Q.7a. If the respondents says "no" to Q.6a, Q.7a should not be answered.

Secondly, you must check for consistent answers. Respondents sometimes give inconsistent and unbelievable responses to similar questions. For example, a Respondent may state that his organization has under 25 members (Q.11), is financed by membership dues only (Q.10), and spent over $500,000 last year (Q.9). These inconsistencies should be brought to the attention of the Supervisor, unless you have other information in the interview with which to correct inconsistent data. In some cases, a Researcher

or Survey Manager may decide to leave inconsistent data "as is" rather than attempting to recontact a respondent. This type of decision is usually based on whether the response in question is a "key" response. As you become more familiar with the interview, you will understand which questions are "key" questions.

Finally, you should always scrutinize answers recorded in "Other (Specify)" to see if they do, in fact, belong to one of the precoded categories and can be backcoded. For example, a response of "Need more chopping machines" in Q.16 could be crossed off and "Not enough equipment . . . 4" substituted. In addition, Respondents often write an answer in "Other" which explains their reason(s) for circling a precoded category: these may be redundant. In the initial stages of QC check with your Supervisor or the Survey Manager if you think you've found a backcodeable "Other." Later, after you become more familiar with the responses, you will be able to detect patterns and to backcode easily.

B. Specific Editing Guidelines for the Craft Study

Q #1 Check to make sure that at least one code number is circled (more than one is acceptable). If none are circled write "MS" (Missing) in the right-hand margin alongside the code numbers.

Experience has shown that self-administered questionnaires come back with a large percentage of answers written in "Other (Specify)" which belong in precoded categories. For this reason, you should alwys attempt to determine whether "Other" answers can be backcoded. If in doubt (borderline cases often appear), consult with the Survey Manager.

Q #2 Check to confirm that only one answer is circled. In none is, write "MS" in the margin. If more than one number is coded you must also code "MS," but be sure to cross out the circles.

Q #3 — These organizational structures are not mutually exclusive, so both "1s" can be circled. You will probably encounter some questionnaires in which only one "Yes" is circled: in these cases you should circle the other "No." If both are circled, the answer becomes "MS" (cross out the circles). Consult the Survey Manager if only one "2" is coded.

Q #4a — Notice the skip pattern here and check to make sure the Respondent has followed the correct skip. A "Yes" response goes on to Q.4b. A "No" response skips to Q.5a, as does a "Don't Know" response. If "Yes" and some other response are both circled, check to see if Q.4b is also answered and coded appropriately.

Q #4b — Check to make sure the skip pattern has been correctly followed: only "Yes" responses in Q.4a will lead to Q.4b; the two alternatives skip to Q.5a. Cross out the circled response if this question should have been skipped. If Q.4b is coded "Yes" and Q.4a was not answered (left blank), go back and circle "1" in Q.4a. If, however, Q.4b is coded "2" or "3" and Q.4a was skipped, code "MS" in Q.4a.

Q #5a & #5b — Check these questions only for the skip logic dictated by the response to Q.5a. If any answer(s) is/are recorded in either question, Xerox the page and write the questionnaire ID# across the top of the copy. When you have amassed ten copies, record their ID#s on the appropriate batch sheet and give them, along with the batch sheet, to the Survey Manager. Keep a duplicate batch sheet on file. If there are no written responses on both Qs #5a and 5b, something is amiss: code "MS" as appropriate. In such cases, do not Xerox or batch the page.

Q #6 — Confirm that either codes "2" or "1" are circled for items a-j. If any do not have one or the other codes circled, check to see whether or not the corresponding answer in Q.7 has been coded. If it has, circle "1" on the appropriate line. In self-administered questionnaires, Rs commonly ignore the instruction "Code "1" or "2" for each", and circle only "1s" (the activities which they do perform). When this occurs, the non-coded categories should be coded "2" (assuming, of course, that there is nothing circled in the corresponding Q.7). Watch for possible backcodes.

Note that only if a "1" is circled in Q.6 will Q.7 be answered. If all "2s" are circled Q.7 is skipped.

Q #7 Check "1" or "Yes" responses to Q.6: if there are any, then one of the corresponding codes 1, 2, or 3 should be circled; if any are not, enter a small "MS" in the margin after the "3" on the appropriate line: if it is oversize or misplaced, data entry may become confused and "MS" the entire answer. If a category has been coded even though a "No" was circled in the corresponding Q.6, you should check with the Survey Manager--Q.6's code may be inaccurate. If more than one code is circled for any one item, cross out the lower number(s), leaving the highest number as the answer.

Q #8 Check to make sure either "1" or "2" is circled for each item, enter "MS" in the margin along side the relevant line if they are not: like Q.2, these responses are not mutually exclusive.

Q #9 Only one response code should be circled here. If more than one code is circled code as "MS". If no answer code is circled then place "MS" once in the margin.

Q #10 Several answer codes can be circled, but not in conjunction with code "10". If none are circled code "MS" once in the margin. Again, look for possible backcodes.

Q #11, #12, #13 These questions can accept only one response. If none is circled coded "MS" once in the margin. Write "MS" if more than one are circled also, but cross out the circles.

Q #14a Notice the skip pattern her and check to make sure the respondent has followed the correct skip. If a "Yes" response is coded then Q.14b-14d require answers. If a "No" response is coded then the next question that requires an answer is Q.15a. Check with the Survey Manager if a "No" is circled in Q.14a and any of Q.14b-14d are coded.

Q #14b Check for one response only, code "MS" if necessary. If more than one number is circled cross out the highest number(s) and leave the single lowest number.

Q #14c If the month is written out, cross out the written response and immediately above enter the equivalent numeric code (i.e., January = 01).

Q #14d Self explanatory.

Q #15a — Check for skip affecting Q15b. If blank, code "1" if Q.15b is answered; "2" if Q.15b is also blank.

Q #15b — This question should be answered only if Q.15a is coded "1", so recode Q.15a if necessary.

Q #16 — Several answers can be circled, but not along with code "10".

Q #17 — Check these organizations against those on the Master List. If you find any which are not on the Master List, Xerox the page, add the organization(s) to the list along with the appropriate number(s) and, following, the usual logging procedures, send them an advance letter followed by a questionnaire. If there is no information written here it is not necessary to code "MS".

Q #18 — Disregard this answer; it catches supplemental information for the files.

Batching

When the quality control procedure is complete, the ID number of each questionnaire will be entered on to a batch sheet. The batch sheet has space for thirty ID numbers. When it is filled it will be sent, together with the corresponding questionnaires, to Data Processing for entry.

6/26/78

CENSUS OF CRAFT ORGANIZATIONS

ADDITIONAL Q. C. INSTRUCTIONS

1. If you discover unsolvable problems, write your initials on the back at the questionnaire and put it in the problem box. Do not xerox page 2 at this time--so we can avoid duplicates.

2. If, after QCing 10 percent or 50 percent or even 99 percent of the questionnaire, you experience a sudden leap of the imagination and a light-bulb goes ~~off~~ on in your head and you realize that something's been done wrong all the way through do not keep silent about it--it can be easily fixed as long as the entering program is in the machine. Later it's nearly impossible.

3. If you notice some non-~~backcatch~~backcatchable answer coming up consistently in any "Other"--mention it. We can easily go back and retrieve the information and it will be helpful in the analysis.

Q.5b. Enter the number of responses beneath last line.

e.g. [4]

APPENDIX G

RECORD FORMAT DESCRIPTION FOR THE 1978 NATIONAL CRAFTS MEMBERSHIP ORGANIZATIONS SURVEY DATA FILE

1978 NATIONAL CRAFTS MEMBERSHIP ORGANIZATIONS SURVEY DATA FILE
RECORD FORMAT DESCRIPTION

INTRODUCTION

Abstract

This document describes the technical characteristics and record contents of the 1978 National Crafts Membership Organizations Survey data file. The file contains records for 947 respondents to a survey of crafts membership organizations conducted by Mathematica Policy Research, Inc., under contract NEA-PC 77-39 with the Research Division of the National Endowment for the Arts. The survey was conducted by mail and asked information about membership characteristics, organizational structure, purposes or activities, funding, and problems of crafts membership organizations. The response rate to the survey was about 78 percent of the estimated universe.

Technical Characteristics

Logical record type: There is one logical record for each crafts membership organization responding to the survey.

Number of logical records: 947

Sort Sequence: The records are in ascending order by 2-digit state code (assigned alphabetically), a 1-digit title code assigned to each organization in advance of the survey mailing, and a 3-digit serial number unique within state (see variables 4-6).

Length of records (logical record size): Fixed length, 179 characters

Blocking factor (physical record size): 1,790 characters or 100 logical records per block

Number of standard-length tape reels and density: 1 reel at density of 800 bytes per inch

Language, parity, and recording tracks: EBCDIC, odd parity, 9 tracks

Labels: IBM OS standard labels, DSN = ART.CRAFT ~~DNS = ART.MPRI296.REL2~~

Data representation and missing values: All fields contain integer values. The following not applicable (N.A.) or missing value code scheme has been applied consistently to all variables on the file:

- -1 = Respondent answered "don't know"
- -2 = Used when respondent did not circle one of a series of items or answered no to a previous screening question; i.e., can be interpreted as a "no" response
- -3 = Refused
- -4 = Organization not in existence in reference year of 1977 (applies only to some questions)
- -5 = Respondent did not provide an answer to any part of question; i.e., the data are truly missing.

All N.A. codes are right justified in their fields.

Reference

A report delivered to the Arts Endowment, entitled Results from a National Survey of Crafts Membership Organizations, by Constance F. Citro, Penelope Engel, and Andrey McDonald, provides a reference for users of the 1978 National Crafts Membership Organizations Survey file. The report describes the background leading up to the survey and the procedures used to carry it out. A copy of the questionnaire is included. The report also develops estimates of craftspersons using the survey findings and presents implications for a design of a subsequent survey of organization members. Finally, the report gives a descriptive picture of crafts membership organizations in the United States today based on the survey results.

Marginals

One-way tabulations have been run on the crafts membership organization records using the SPSS (Statistical Package for the Social Sciences) program. They provide frequency counts for all values of every variable, including N.A. codes. The tabulations have been provided to the Arts Endowment.

Record Format Description

The remainder of this document contains the description of the record format for the 1978 National Crafts Membership Organizations Survey data file. The description indicates, for each variable, its field position (character location), length, and brief textual description, including labels for each code value, and references to item numbers in the questionnaire. The use of the -2 N.A. code is explained for each relevant variable.

VARIABLE NUMBER	FIELD POSITION	LENGTH	VARIABLE DESCRIPTION
V01	1-2	2	SECTION NUMBER (AA)
V02	3-5	3	MPR SURVEY DOCUMENT NUMBER (296)
V03	6-11	5	BATCH DATE (DDD) AND NUMBER (Julian date of data entry and series number assigned to batch in which this record entered)
	(Note: The user should ignore the above variables.)		
V04	12-13	2	STATE CODE (codes are listed in attachment 1)
V05	14	1	TITLE CODE 0 = Crafts-related title 1 = Arts-related title 2 = Chapter 3 = Educational title 4 = Shop 5 = "Other" title 6 = Museum 7 = Exhibit 8 = Person (no organization name)
V06	15-17	3	ID NUMBER (Unique within state)
V07	18-19	2	PURPOSE--EXHIBITING (Q.1) 1 = Mentioned -2 = Not mentioned
V08	20-21	2	PURPOSE--MARKETING (Q.1) 2 = Mentioned -2 = Not Mentioned
V09	22-23	2	PURPOSE--WORKSHOPS (Q.1) 3 = Mentioned -2 = Not mentioned
V10	24-25	2	PURPOSE--INFORMATION TO MEMBERS (Q.1) 4 = Mentioned -2 = Not mentioned
V11	26-27	2	PURPOSE--SOCIAL INTERACTION (Q.1) 5 = Mentioned -2 = Not mentioned
V12	28-29	2	PURPOSE--OTHER (Q.1) 6 = Mentioned -2 = Not mentioned

VARIABLE NUMBER	FIELD POSITION	LENGTH	VARIABLE DESCRIPTION
V13	30-31	2	NUMBER OF YEARS IN EXISTENCE (Q.2) 1 = 2 years or less 2 = 3-4 years 3 = 5-9 years 4 = 10-19 years 5 = 20 years or more
V14	32-33	2	CHAPTER OR BRANCH OF LARGER ORGANIZATION (Q.5) 1 = Yes 2 = No
V15	34-35	2	PARENT ORGANIZATION THAT HAS CHAPTERS (Q.3) 1 = Yes 2 = No
V16	36-37	2	INCORPORATED (Q.4a) 1 = Yes 2 = No 3 = Don't know
V17	38-39	2	INCORPORATED AS A NOT-FOR-PROFIT 501-C-3 (Q.4b) 1 = Yes 2 = No 3 = Don't know -2 = Not applicable (answered no or don't know in V16)
V18	40-41	2	SINGLE VS. GENERAL MEDIA ORGANIZATION (Q.5a) 1 = Specific-medium organization 2 = General media organization
V19	42-44	3	MEDIUM OF SINGLE-MEDIUM ORGANIZATION (Q.5a) (media codes are listed in attachment 2) -2 = Not applicable (general organization)
	45-46	2	Blank
V20	47-48	2	NUMBER MEDIA LISTED BY GENERAL ORGANIZATION (Q.5b) (Note: ignore this variable, as it does not agree with actual number of media entries in V21-V28.)
V21	49-51	3	FIRST-LISTED MEDIUM OF GENERAL ORGANIZATION (Q.5b) (media codes are listed in attachment 2) -2 = Not applicable (single-medium organization)

VARIABLE NUMBER	FIELD POSITION	LENGTH	VARIABLE DESCRIPTION
V22	52-54	3	SECOND-LISTED MEDIUM OF GENERAL ORGANIZATION (Q.5b) (media codes are listed in attachment 2) -2 = Not applicable (single-medium organization or general group listing only one medium)
V23	55-57	3	THIRD-LISTED MEDIUM OF GENERAL ORGANIZATION (Q.5b) (media codes are listed in attachment 2) -2 = Not applicable (single-medium organization or general group listing no more than two media)
V24	58-60	3	FOURTH-LISTED MEDIUM OF GENERAL ORGANIZATION (Q.5b) (media codes are listed in attachment 2) -2 = Not applicable (single-medium organization or general group listing no more than three media)
V25	61-63	3	FIFTH-LISTED MEDIUM OF GENERAL ORGANIZATION (Q.5b) (media codes are listed in attachment 2) -2 = Not applicable (single-medium organization or general group listing no more than four media)
V26	64-66	3	SIXTH-LISTED MEDIUM OF GENERAL ORGANIZATION (Q.5b) (media codes are listed in attachment 2) -2 = Not applicable (single-medium organization or general group listing no more than five media)
V27	67-69	3	SEVENTH-LISTED MEDIUM OF GENERAL ORGANIZATION (Q.5b) (media codes are listed in attachment 2) -2 = Not applicable (single-medium organization or general group listing no more than six media)
V28	70-72	3	EIGHTH-LISTED MEDIUM OF GENERAL ORGANIZATION (Q.5b) (media codes are listed in attachment 2) -2 = Not applicable (single-medium organization or general group listing no more than seven media)

VARIABLE NUMBER	FIELD POSITION	LENGTH	VARIABLE DESCRIPTION
	73	1	Blank
V29	74-75	2	ACTIVITY OF ORGANIZATION IN 1977--EXHIBITS (Q.6a) 1 = Yes 2 = No
V30	76-77	2	FOR WHOM EXHIBITS INTENDED (Q.7a) 1 = Members only 2 = Members and other craft professionals 3 = General public -2 = Not applicable (answered no in V29)
V31	78-79	2	ACTIVITY IN 1977--SALES (Q.6b) 1 = Yes 2 = No
V32	80-81	2	FOR WHOM SALES INTENDED (Q.7b) 1 = Members only 2 = Members and other craft professionals 3 = General public -2 = Not applicable (answered no in V31)
V33	82-83	2	ACTIVITY IN 1977--APPRENTICESHIP PROGRAMS (Q.6c) 1 = Yes 2 = No
V34	84-85	2	FOR WHOM APPRENTICESHIP PROGRAMS INTENDED (Q.7c) 1 = Members only 2 = Members and other craft professionals 3 = General public -2 = Not applicable (answered no in V33)
V35	86-87	2	ACTIVITY IN 1977--CRAFT COURSES (Q.6d) 1 = Yes 2 = No
V36	88-89	2	FOR WHOM CRAFT COURSES INTENDED (Q.7d) 1 = Members only 2 = Members and other craft professionals 3 = General public -2 = Not applicable (answered no in V35)
V37	90-91	2	ACTIVITY IN 1977--WORKSHOPS (Q.6e) 1 = Yes 2 = No

VARIABLE NUMBER	FIELD POSITION	LENGTH	VARIABLE DESCRIPTION
V38	92-93	2	FOR WHOM WORKSHOPS INTENDED (Q.7e) 1 = Members only 2 = Members and other craft professionals 3 = General public -2 = Not applicable (answered no in V37)
V39	94-95	2	ACTIVITY IN 1977--OTHER EDUCATIONAL OR RESEARCH ACTIVITIES (Q.6f) 1 = Yes 2 = No
V40	96-97	2	FOR WHOM OTHER EDUCATIONAL OR RESEARCH ACTIVITIES INTENDED (Q.7f) 1 = Members only 2 = Members and other craft professionals 3 = General public -2 = Not applicable (answered no in V39)
V41	98-99	2	ACTIVITY IN 1977--SOCIAL FUNCTIONS (Q.6g) 1 = Yes 2 = No
V42	100-101	2	FOR WHOM SOCIAL FUNCTIONS INTENDED (Q.7g) 1 = Members only 2 = Members and other craft professionals 3 = General public -2 = Not applicable (answered no in V41)
V43	102-103	2	ACTIVITY IN 1977--PUBLICATIONS (Q.6h) 1 = Yes 2 = No
V44	104-105	2	FOR WHOM PUBLICATIONS INTENDED (Q.7h) 1 = Members only 2 = Members and other craft professionals 3 = General public -2 = Not applicable (answered no in V43)
V45	106-107	2	ACTIVITY IN 1977--FIRST OTHER (SPECIFY) (Q.6i) 1 = Yes 2 = No
V46	108-109	2	FOR WHOM FIRST OTHER ACTIVITY INTENDED (Q.7i) 1 = Members only 2 = Members and other craft professionals 3 = General public -2 = Not applicable (answered no in V45)

VARIABLE NUMBER	FIELD POSITION	LENGTH	VARIABLE DESCRIPTION
V47	110-111	2	ACTIVITY IN 1977--SECOND OTHER (SPECIFY) (Q.6j) 1 = Yes 2 = No
V48	112-113	2	FOR WHOM SECOND OTHER ACTIVITY INTENDED (Q.7j) 1 = Members only 2 = Members and other craft professionals 3 = General public -2 = Not applicable (answered no in V47)
V49	114-115	2	ANY PAID OFFICERS OR OTHER STAFF MEMBERS (Q.8) 1 = Yes 2 = No
V50	116-117	2	OWN ANY FACILITIES SUCH AS OFFICE, STUDIO, OR GALLERY SPACE (Q.8) 1 = Yes 2 = No
V51	118-119	2	RENT ANY FACILITIES SUCH AS OFFICE, STUDIO, OR GALLERY SPACE (Q.8) 1 = Yes 2 = No
V52	120-121	2	MONEY SPENT IN 1977 (Q.9) 1 = Under $1,000 2 = $1,000-$4,999 3 = $5,000-$9,999 4 = $10,000-$24,999 5 = $25,000-$49,999 6 = $50,000-$99,999 7 = $100,000-$499,999 8 = $500,000 or more
V53	122-123	2	SOURCE OF FUNDS IN 1977--MEMBERSHIP FEES OR DUES (Q.10) 1 = Mentioned -2 = Not mentioned
V54	124-125	2	SOURCE OF FUNDS IN 1977--SALES (Q.10) 2 = Mentioned -2 = Not mentioned
V55	126-127	2	SOURCE OF FUNDS IN 1977--WORKSHOP OR COURSE FEES (Q.10) 3 = Mentioned -2 = Not mentioned

VARIABLE NUMBER	FIELD POSITION	LENGTH	VARIABLE DESCRIPTION
V56	128-129	2	SOURCE OF FUNDS IN 1977--PRIVATE DONATIONS (Q.10) 4 = Mentioned -2 = Not mentioned
V57	130-131	2	SOURCE OF FUNDS IN 1977--FUNDS FROM OTHER ORGANIZATIONS (Q.10) 5 = Mentioned -2 = Not mentioned
V58	132-133	2	SOURCE OF FUNDS IN 1977--LOCAL GOVERNMENT FUNDS (Q.10) 6 = Mentioned -2 = Not mentioned
V59	134-135	2	SOURCE OF FUNDS IN 1977--STATE GOVERNMENT FUNDS (Q.10) 7 = Mentioned -2 = Not mentioned
V60	136-137	2	SOURCE OF FUNDS IN 1977--FEDERAL FUNDS (Q.10) 8 = Mentioned -2 = Not mentioned
V61	138-139	2	SOURCE OF FUNDS IN 1977--OTHER (Q.10) 9 = Mentioned -2 = Not mentioned
V62	140-141	2	NO MONEY RECEIVED IN 1977 (Q.10) 10 = Mentioned (yes) -2 = Not mentioned (no)
V63	142-143	2	APPROXIMATE NUMBER OF MEMBERS (Q.11) AT PRESENT 1 = Under 25 2 = 25-49 3 = 50-99 4 = 100-499 5 = 500-1,999 6 = 2,000-4,999 7 = 5,000 or more
V64	144-145	2	PRESENTATION OF WORK TO A JURY REQUIRED FOR MEMBERSHIP? (Q.12) 1 = Yes, for all members 2 = Yes, but just for certain levels of membership 3 = No

VARIABLE NUMBER	FIELD POSITION	LENGTH	VARIABLE DESCRIPTION
V65	146-147	2	GEOGRAPHIC DISTRIBUTION OF MOST OF THE ORGANIZATION"S MEMBERS (Q.13) 1 = Local (members from a town, county, or other small area) 2 = State (members from one state) 3 = Regional (members from a few adjacent states) 4 = National (members from many states) 5 = International (members from many states and more than one country)
V66	148-149	2	REGULARLY SCHEDULED ELECTIONS HELD FOR OFFICERS (Q.14a) 1 = Yes 2 = No
V67	150-151	2	HOW OFTEN ELECTIONS ARE HELD (Q.14) 1 = Every year 2 = Every 2 years 3 = Every 3 years 4 = Other intervals -2 = Not applicable (answered no in V66)
V68	152-153	2	MONTH (MM) WHEN NEXT ELECTION IS SCHEDULED (Q.14c) (values from 01 to 12) -2 = Not applicable (answered no in V66)
V69	154-155	2	YEAR WHEN NEXT ELECTION IS SCHEDULED (Q.14c) (last two digits) -2 = Not applicable (answered no in V66)
V70	156-157	2	DOES ADDRESS CHANGE WITH CHANGE IN OFFICERS (Q.14d) 1 = Yes 2 = No -2 = Not applicable (answered no in V66)
V71	158-159	2	DOES ORGANIZATION HAVE ANOTHER ADDRESS (Q.15a) 1 = Yes 2 = No
V72	160-161	2	SERIOUS PROBLEM FOR ORGANIZATION--INADEQUATE WORKING SPACE (Q.16) 1 = Mentioned 2 = Not mentioned
V73	162-163	2	PROBLEM--LACK OF MEETING SPACE (Q.16) 2 = Mentioned -2 = Not mentioned

VARIABLE NUMBER	FIELD POSITION	LENGTH	VARIABLE DESCRIPTION
V74	164-165	2	PROBLEM--INADEQUATE DISPLAY OR STORAGE SPACE (Q.16) 3 = Mentioned -2 = Not mentioned
V75	166-167	2	PROBLEM--NOT ENOUGH EQUIPMENT (Q.16) 4 = Mentioned -2 = Not mentioned
V76	168-169	2	PROBLEM--INADEQUATE FUNDS (Q.16) 5 = Mentioned -2 = Not mentioned
V77	170-171	2	PROBLEM--NOT ENOUGH STAFF (Q.16) 6 = Mentioned -2 = Not mentioned
V78	172-173	2	PROBLEM--NOT ENOUGH COMMUNICATIONS WITH OTHER CRAFT ORGANIZATIONS (Q.16) 7 = Mentioned -2 = Not mentioned
V79	174-175	2	PROBLEM--LACK OF INFORMATION ON AVAILABLE TECHNICAL ASSISTANCE (Q.16) 8 = Mentioned -2 = Not mentioned
V80	176-177	2	PROBLEM--OTHER (Q.16) 9 = Mentioned -2 = Not mentioned
V81	178-179	2	NO PROBLEMS (Q.16) 10 = Mentioned (yes) -2 = Not mentioned (no)

ATTACHMENT 1

STATE CODES USED ON THE
1978 NATIONAL CRAFTS MEMBERSHIP ORGANIZATIONS
SURVEY FILE

01	Alabama
02	Alaska
03	Arizona
04	Arkansas
05	California
06	Colorado
07	Connecticut
08	Delaware
09	District of Columbia
10	Florida
11	Georgia
12	Hawaii
13	Idaho
14	Illinois
15	Indiana
16	Iowa
17	Kansas
18	Kentucky
19	Louisiana
20	Maine
21	Maryland
22	Massachusetts
23	Michigan
24	Minnesota
25	Mississippi
26	Missouri
27	Montana
28	Nebraska
29	Nevada
30	New Hampshire
31	New Jersey
32	New Mexico
33	New York
34	North Carolina
35	North Dakota
36	Ohio
37	Oklahoma
38	Oregon
39	Pennsylvania
40	Rhode Island
41	South Carolina
42	South Dakota
43	Tennessee
44	Texas
45	Utah
46	Vermont
47	Virginia
48	Washington
49	West Virginia
50	Wisconsin
51	Wyoming

ATTACHMENT 2

MEDIA CODES USED ON THE
1978 NATIONAL CRAFTS MEMBERSHIP ORGANIZATIONS
SURVEY FILE

Code	Media Category
100	Fiber
105	Fiber, not elsewhere classified
110	Basketry, Caning
120	Weaving, Spinning and Dyeing; Textiles, Tapestry, Cloth
130	Embroidery, Stitchery, Needlework, Crewel
140	Quiltmaking, Patchwork, Pillows, Applique
150	Batik, Tie-dyeing
160	Lace
170	Knitting, Crocheting, Tatting
180	Rug-hooking
190	Macrame, Rope
191	Dyes or Dyeing
200	Metal
210	Metal, not elsewhere classified
220	Jewelry
230	Metalsmithing, Blacksmithing
240	Silver, Silverwork
250	Gold, Goldwork
260	Wirework
270	Founding
280	Copperwork
290	Iron, Wrought Iron
300	Clay
310	Clay, not elsewhere classified
320	Ceramics, Porcelain, Pottery
330	Porcelain--or China--Painting
340	Plaster-crafting
350	Ceramic molds, Cast clay
400	Wood
410	Wood, not elsewhere classified
420	Marquetry
430	Wood carving
440	Musical instruments
450	Furniture making
460	Wood turning

Code	Media Category
500	Glass
510	Glass, not elsewhere classified
520	Hot or Blown glass
530	Stained or Leaded glass
540	Enamel, Enameling
600	Leather
610	Leather, not elsewhere classified
620	Buckskinwork, Suedework
630	Tanning
700	Paper
710	Paper, not elsewhere classified
720	Book arts
730	Decoupage, Collage
740	Handmade paper
800	Multi-Media
810	Multi-media, not elsewhere classified
820	Heritage crafts
830	Indian arts and crafts, Native American crafts
840	Hand made dolls or toys
850	Costuming, Clothing, Sewing
860	Kitchencrafts, Housewares
870	Soft goods
880	Minatures for doll houses
890	Nature crafts
891	Christmas crafts
892	Early American Decorative Arts
893[a]	Folk crafts
894	Czech Folk Arts
895	Beachcraft, Coral, Shells
896[a]	Home hobby crafts
897	Children crafts
900	Other
910	Kites
920	Plastics, Synthetics
930	Beadwork
940	Lapidary, Stone work, Jewel work
950	Ivory, Bone, Scrimshaw
960	Shuck work
970	Tole, Stenciling, Rosemaling
980	Featherwork
990	Candle making
991	Egg decor, Egg art, Eggery
992	Bird carving
993	Calligraphy
994	Flower arranging, Silk flowers, Flower jewelry

Code	Media Category
995	Broom making
996	Bread dough art

NOTE: Media codes were assigned by staff of the Arts Endowment based on handwritten replies to questions 5a and 5b. The first digit indicates the broad media category, while the second and third digits together indicate subcategories.

[a]None of the records on the final survey data file contain this designation.

APPENDIX H

CALCULATION OF ESTIMATED CRAFTSPERSONS BY MEDIA CATEGORIES AND SUBCATEGORIES

Table H-1 provides crude estimates of the number and percent of craftspersons working in each of the nine major media categories identified by the Arts Endowment from responses to the crafts membership organizations survey (these are fiber, metal, clay, wood, glass, leather, paper, multi-media, and "other" media). Table H-2 shows the percent distribution of estimated crafts-artists within each major media category by specific sub-categories coded by the Endowment.

Essential to proper evaluation of the figures in these tables is understanding of the wording of the media questions included in the survey and of how responses were coded. Question 5a asked each respondent organization whether it was oriented to a single medium of craft work (fiber, clay, etc.), or whether it was a general craft organization involved in more than one medium. Organizations responding "specific medium" were asked to write in the medium; organizations responding "general" were asked in question 5b to list up to five media in which members worked in order of popularity.

Staff of the Arts Endowment coded the responses to these questions into the categories identified in attachment 2 to appendix G. The Endowment attempted to extract as much detail as possible from the written answers. For example, respondents listing lace or rug-hooking were given separate sub-group identification within the broad category of fiber. However, a large number of groups responded as suggested in the question wording by simply listing a general medium such as fiber; these were classified as "fiber, other" and are identified as the "fiber, not specified" category in table H-1. They undoubtedly include some lace and rug-hooking groups as well as groups falling into each of the other fiber subcategories specifically identified in the coding. The metal, clay, wood, glass, leather, and

TABLE H-1

NUMBER AND PERCENT OF CRAFTS MEMBERSHIP ORGANIZATIONS
AND ESTIMATED CRAFTS-ARTISTS BY
MAJOR MEDIA CATEGORIES, ALL MENTIONS AND MOST POPULAR MENTIONS

Media Category	Organizations				Estimated Crafts-Artists			
	Most Popular		All Mentions		Most Popular		All Mentions	
	No.	%	No.	%	No.	%	No.	%
Fiber								
Not Specified	280	19.3%	333	12.9%	73,908	24.7%	78,124	20.6%
Specified	340	23.4	591	23.0	73,457	24.6	91,592	24.1
Total	620	42.7	924	35.9	147,365	49.3	169,716	44.7
Metal								
Not Specified	23	1.6	109	4.2	3,988	1.3	10,595	2.8
Specified	76	5.2	204	7.9	11,291	3.8	20,934	5.5
Total	99	6.8	313	12.2	15,279	5.1	31,529	8.3
Clay								
Not Specified	167	11.5	191	7.4	35,139	11.7	36,931	9.7
Specified	296	20.4	369	14.3	55,278	18.5	61,121	16.1
Total	463	31.9	560	21.7	90,417	30.2	98,052	25.8
Wood								
Not Specified	77	5.3	226	8.8	12,558	4.2	23,124	6.1
Specified	24	1.7	57	2.2	3,851	1.3	6,191	1.6
Total	101	7.0	283	11.0	16,409	5.5	29,315	7.7
Glass								
Not Specified	12	0.8	81	3.1	2,145	0.7	6,205	1.6
Specified	30	2.1	90	3.5	5,382	1.8	9,390	2.5
Total	42	2.9	171	6.6	7,527	2.5	15,595	4.1
Leather								
Not Specified	18	1.2	56	2.2	3,162	1.0	5,510	1.4
Specified	2	0.1	8	0.3	240	0.1	664	0.2
Total	20	1.3	64	2.5	3,402	1.1	6,174	1.6
Paper								
Not Specified	1	0.1	5	0.2	158	0.1	449	0.1
Specified	8	0.5	20	0.8	1,627	0.5	2,323	0.6
Total	9	0.6	25	1.0	1,785	0.6	2,772	0.7
Multi-Media								
Total	37	2.5	109	4.2	6,705	2.2	11,484	3.0
Other Media								
Total	61	4.2	124	4.8	10,304	3.4	14,885	3.9
Total	1,452	99.9	2,573	99.9	299,193	99.9	379,522	99.8

SOURCE: National survey of crafts membership organizations conducted by Mathematica Policy Research, 1978. See text for explanation of table entries.

TABLE H-2

PERCENT DISTRIBUTION OF CRAFTS MEMBERSHIP ORGANIZATIONS AND ESTIMATED CRAFTS-ARTISTS BY SPECIFIED SUBCATEGORIES OF MAJOR MEDIA, ALL MENTIONS AND MOST POPULAR MENTIONS

Media Category	Organizations		Estimated Crafts-Artists	
	Most Popular	All Mentions	Most Popular	All Mentions
Fiber, % of specified				
Weaving	52.4%	44.2%	59.2%	54.4%
Embroidery	11.5	12.0	11.7	11.8
Quiltmaking	11.8	10.0	10.1	9.5
Macrame	7.9	12.5	4.7	7.4
Knitting	6.2	6.4	4.9	5.2
Batik	3.5	6.6	2.6	4.2
Basketry	3.8	5.4	2.8	3.8
Rug-hooking	1.8	1.5	2.2	2.0
Lace	0.9	0.7	1.7	1.4
Dyes	0.3	0.7	0.2	0.4
Total Specified	100.1	100.0	100.1	100.1
(number)	(340)	(591)	(73,457)	(91,592)
Metal, % of specified				
Jewelry	73.7%	75.5%	70.2%	73.1%
Silver	15.8	11.3	13.5	11.5
Metalsmithing	7.9	7.4	11.6	9.2
Iron	1.3	2.0	3.7	2.9
Gold	1.3	1.5	1.1	1.4
Foundry	--	1.0	--	0.7
Copper	--	1.0	--	0.6
Wirework	--	0.5	--	0.4
Total Specified	100.0	100.2	100.1	99.8
(number)	(76)	(204)	(11,291)	(20,934)
Clay, % of specified:				
Ceramics	94.6%	94.3%	92.6%	92.6%
China Painting	4.1	4.6	5.5	5.6
Ceramic Molds	0.7	0.5	1.5	1.5
Plaster-crafting	0.7	0.5	0.4	0.4
Total specified	100.0	99.9	99.9	100.1
(number)	(296)	(369)	(55,278)	(16,121)

(continued)

TABLE H-2 (continued)

Media Category	Organizations		Estimated Crafts-Artists	
	Most Popular	All Mentions	Most Popular	All Mentions
Wood, % of specified:				
Carving	33.3%	70.2%	79.8%	73.9%
Furniture	8.3	19.3	6.3	12.7
Marquetry	4.2	5.3	10.8	9.7
Wood Turning	4.2	1.8	3.1	1.9
Musical Instruments	--	3.5	--	1.7
Total Specified	100.0	100.1	100.0	99.9
(number)	(24)	(57)	(3,851)	(6,191)
Glass, % of specified:				
Stained Glass	53.3%	55.6%	50.2%	53.9%
Enamel	36.7	34.4	32.1	32.6
Blown Glass	10.0	10.0	17.7	13.6
Total Specified	100.0	100.0	100.0	100.1
(number)	(30)	(90)	(5,382)	(9,390)
Leather, % of specified:				
Suede	50.0%	87.5%	50.0%	81.9%
Tanning	50.0	12.5	50.0	18.1
Total Specified	100.0	100.0	100.0	100.0
(number)	(2)	(8)	(240)	(664)
Paper, % of specified:				
Decoupage	62.5%	70.0%	57.4%	61.6%
Book Arts	37.5	25.0	42.6	36.6
Handmade Paper	--	5.0	--	1.8
Total Specified	100.0	100.0	100.0	100.0
(number)	(8)	(20)	(1,627)	(2,323)
Multi-Media, % of total:				
Dolls and Toys	29.7%	28.4%	25.2%	27.2%
Other	18.9	20.2	19.2	19.4
Clothing	16.2	14.7	11.9	13.4
Nature Crafts	5.4	11.9	8.5	10.9
Indian Arts	5.4	5.5	12.4	9.5
Kitchencrafts	8.2	3.7	6.5	4.2
Heritage Crafts	2.7	0.9	6.2	3.6
Early American	2.7	3.7	1.8	2.3

(continued)

TABLE H-2 (continued)

Media Category	Organizations		Estimated Crafts-Artists	
	Most Popular	All Mentions	Most Popular	All Mentions
Soft Goods	2.7	2.8%	2.4%	2.3
Xmas Crafts	2.7	2.8	1.8	2.2
Children	2.7	1.8	1.8	1.8
Czech Folk	2.7	0.9	2.4	1.4
Beach Craft	--	1.8	--	0.9
Miniatures	--	0.9	--	0.8
Total	100.0	100.0	100.1	99.9
(number)	(37)	(109)	(6,705)	(11,484)
Other Media, % of total:				
Lapidary	23.0%	18.5%	25.3%	22.2%
Tole	26.2	18.5	24.4	20.7
Beadwork	21.3	16.9	17.7	16.8
Candles	3.3	5.6	5.6	6.6
Egg Decor	3.3	4.0	5.6	5.2
Calligraphy	3.3	6.5	2.3	4.5
Plastics	1.6	7.3	1.5	4.1
Shuck Work	3.3	5.6	2.3	3.7
Flower Arranging	3.3	4.8	2.7	3.7
Ivory	3.3	3.2	3.1	3.2
Kites	1.6	0.8	4.0	2.8
Bird Carving	3.3	1.6	3.1	2.1
Brooms	--	2.4	--	1.5
Bread	1.6	1.6	1.2	1.4
Featherwork	1.6	0.8	1.2	0.8
Other	--	1.6	--	0.7
Total	100.0	99.7	100.0	100.0
(number)	(61)	(124)	(10,304)	(14,885)

SOURCE: National survey of crafts membership organizations conducted by Mathematica Policy Research, 1978. See text for explanation of table entries.

paper categories similarly include specified subcategories and an "other", that, is, not specified, category that accounts for not less than one-sixth of the responses in each instance.

Although the survey questions asked for media rather than the nature of the objects produced or techniques used, some responses could not be classified by media and were included in the "multi-media" category. Some of these listings, such as clothing or dolls and toys, may represent a single medium such as fiber or wood, but the respondent did not provide enough information to permit this determination. Media that were clearly unique, such as candles, egg decor, or bread, were identified separately under the "other media" heading.

Table H-1 provides counts of the number of organizations mentioning each of the major media categories, further distributed by whether the mention was simply "fiber" or "clay" without additional specification, or whether a specified subcategory was identified. The entries in the column labeled "most popular" include single-medium groups listing the category, plus general groups listing the category 1st, 2nd, 3rd, 4th, or 5th (a few groups listed as many as 8 media, but mentions beyond the 5th are not included). The percentage distribution for this column is based on the total number of 2,573 mentions.

Table H-2 looks further at the specified subcategories within each major media category, such as weaving, embroidery, and so on for fiber, and gives the percent distribution of "most popular" mentions and "all mentions" within the major groupings. This table shows, for example, that of the 591 organizations that listed a specified fiber medium (as opposed to the 333 organizations that simple replied "fiber"), over 44 percent mentioned

weaving, while less than 1 percent mentioned lace or dyes. If one were to assume that the distribution of the "not specified" fiber replies followed the distribution of the "specified" subcategories, this would imply that almost 16 percent of all media mentions by crafts organizations were of weaving (44.2 percent from table H-2 times fiber's total 35.9 percent share of all mentions from table H-1), while lace mentions represented less than one-half of one percent of the total. For the multi-media and "other" media groupings, the percent distributions in table H-2 are based on the total of most popular and all mentions, as responses were not placed in these categories unless a specific media subtype was identified.

The estimates of crafts-artists working in each major media category in table H-1 and in specified subcategories in table H-2 were constructed using the following assumptions applied to the number of organizations ranking a category as most popular and all organizations listing a category:

1. average membership of all organizations (including international, national, regional, state, and local groups) is 415 craftspersons

2. all members of specific medium groups and general groups listing only one medium work in the media category listed

3. members of general groups listing five media divide as follows: 30 percent work in the first-mentioned category, 25 percent the second, 20 percent the third, 15 percent the fourth, and 10 percent the fifth

4. members of general groups listing four media divide as follows: 33 percent work in the first category, 28 percent the second, 22 percent the third, and 17 percent the fourth

5. members of general groups listing three media divide as follows: 40 percent work in the first category, 34 percent the second, and 26 percent the third

6. members of general groups listing two media divide as follows: 54 percent work in the first category and 46 percent in the second.

Average proportions of members working in a media by order of mention were calculated to simplify the estimation process, namely that: 100 percent of the members of single-medium groups work in the medium listed as before; 38 percent on average of the members of general groups listing a medium first work in the medium; this is true for 29 percent of the members of general groups listing a medium second; for 22 percent of members in general groups listing the medium third; for 16 percent in groups listing the medium fourth; and for 10 percent in general groups listing the medium fifth. (These averages result from applying the proportions indicated in (2) through (6) above to the number of groups listing a medium first who had five, four, three, two, and only one mention, summing the results and dividing by the total number of first mentions, and so on for each mention category.) Note that these percentages add up to 115 percent, allowing for some members working in more than one medium.

Tables showing the number of organizations listing each media category first, second, and so on were provided to the Arts Endowment. To illustrate the procedure with an example, the book arts category under paper (code 720) had one mention by a single-medium group, one first mention by a general group, and one each second, third, and fourth mentions. Applying the average proportions above gave an estimated number of book arts crafts-artists based on the most popular mentions of (1)(1.00)(415) + (1)(.38)(415) + (1)(.29)(415) = 415 + 158 + 120 = 693, or 42.6 percent of the total estimated number of crafts-artists working in specified paper categories as shown in table H-2. Similarly, the estimated number based on all mentions works out to 693 + (1)(.22)(415) + (1)(.16)(415) = 693 + 91 + 66 = 850 craftspersons in all, or 36.6 percent of the total specified paper crafts-artists as shown in table H-2.

As is obvious from reviewing these assumptions and procedures, the estimates of crafts-artists provided in tables H-1 and H-2 are very crude and should be used with great caution. The estimates have the following problems:

1. Using a single average membership size may not give a valid figure if differences in membership size correlate with differences in media popularity among organizations;

2. The assumptions regarding proportion of members working in the medium listed first, second, and so on are only one possible scenario of many that could be postulated. Consider that some members of an organization may not work in any medium; that members of single-medium organizations may also work in other media; that members of general groups may divide among the listed media in many different proportions; that members of general groups may work in one or more of the listed media (so that the total distribution may range from 100 percent to greatly in excess of 100 percent);

3. The estimates are not adjusted for nonresponse to the survey, or, conversely, for multiple organization memberships.

In light of these problems, the estimates should be used only as a rough guide for identifying media categories that may require oversampling to achieve reliable representation.